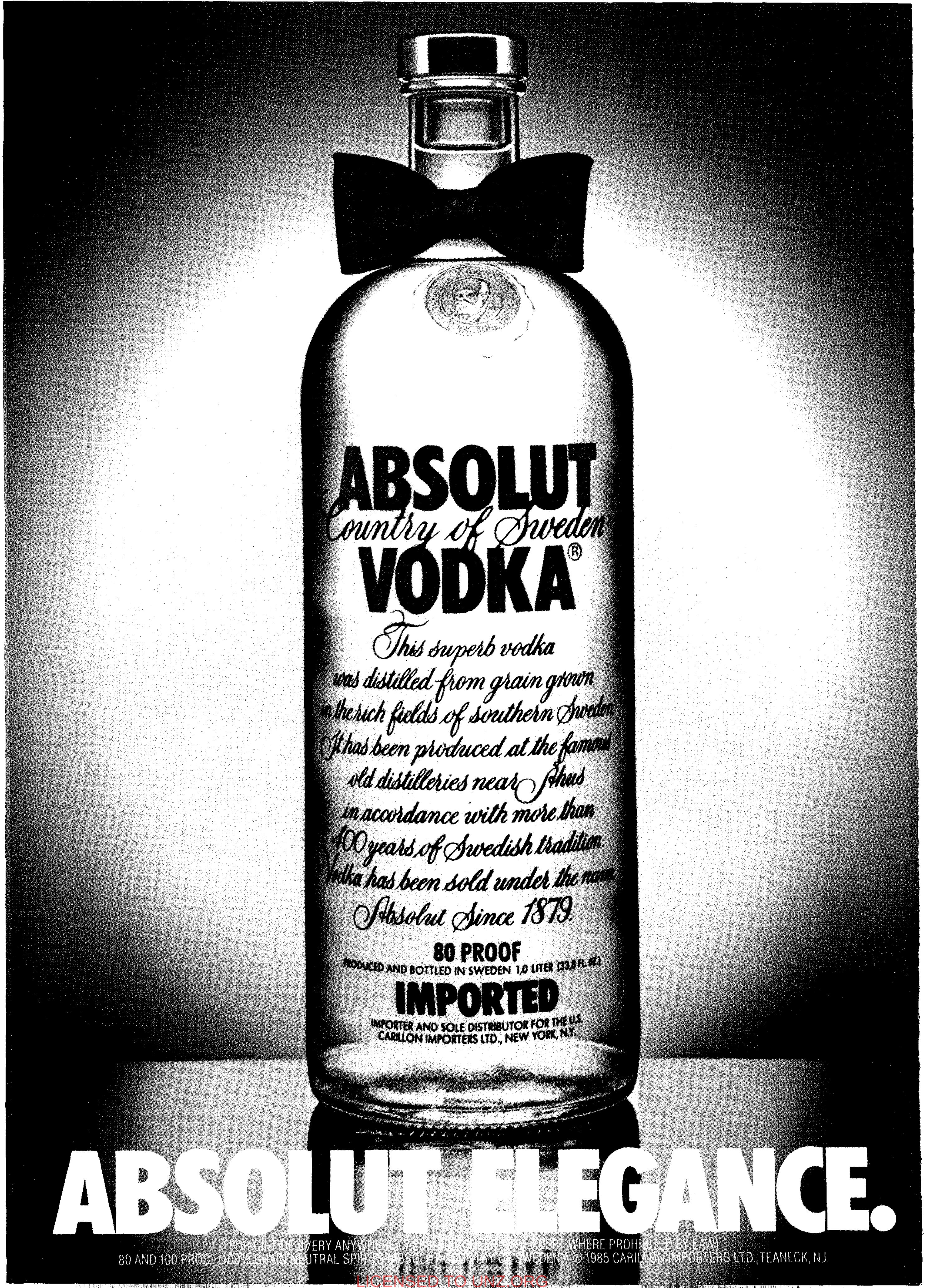
NEW YORK

INSIDERS

THE STORY OF DENNIS LEVINE

AND THE SCANDAL THAT'S ROCKING WALL STREET

BY
MICHAEL STONE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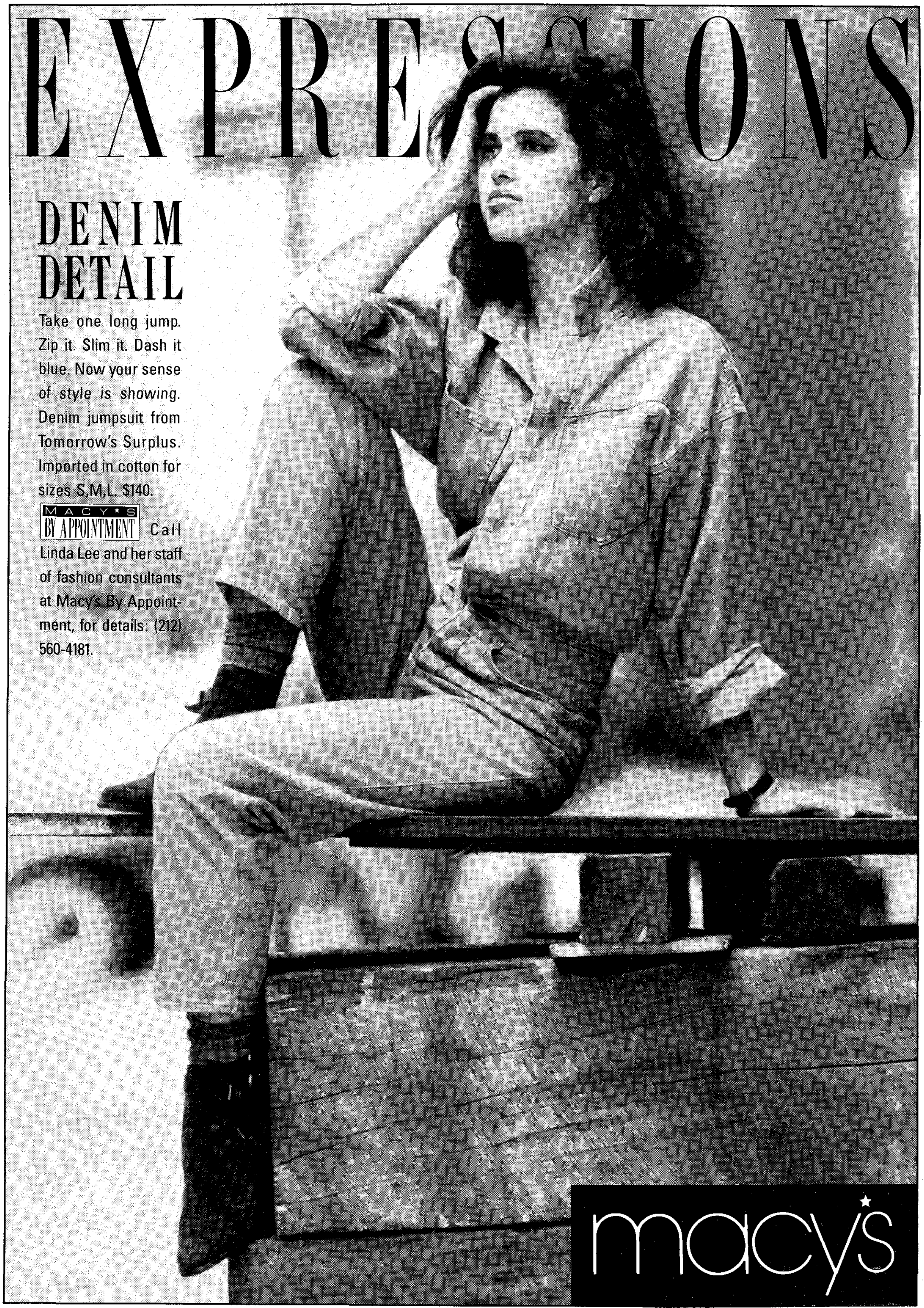

EXPRESSIONS

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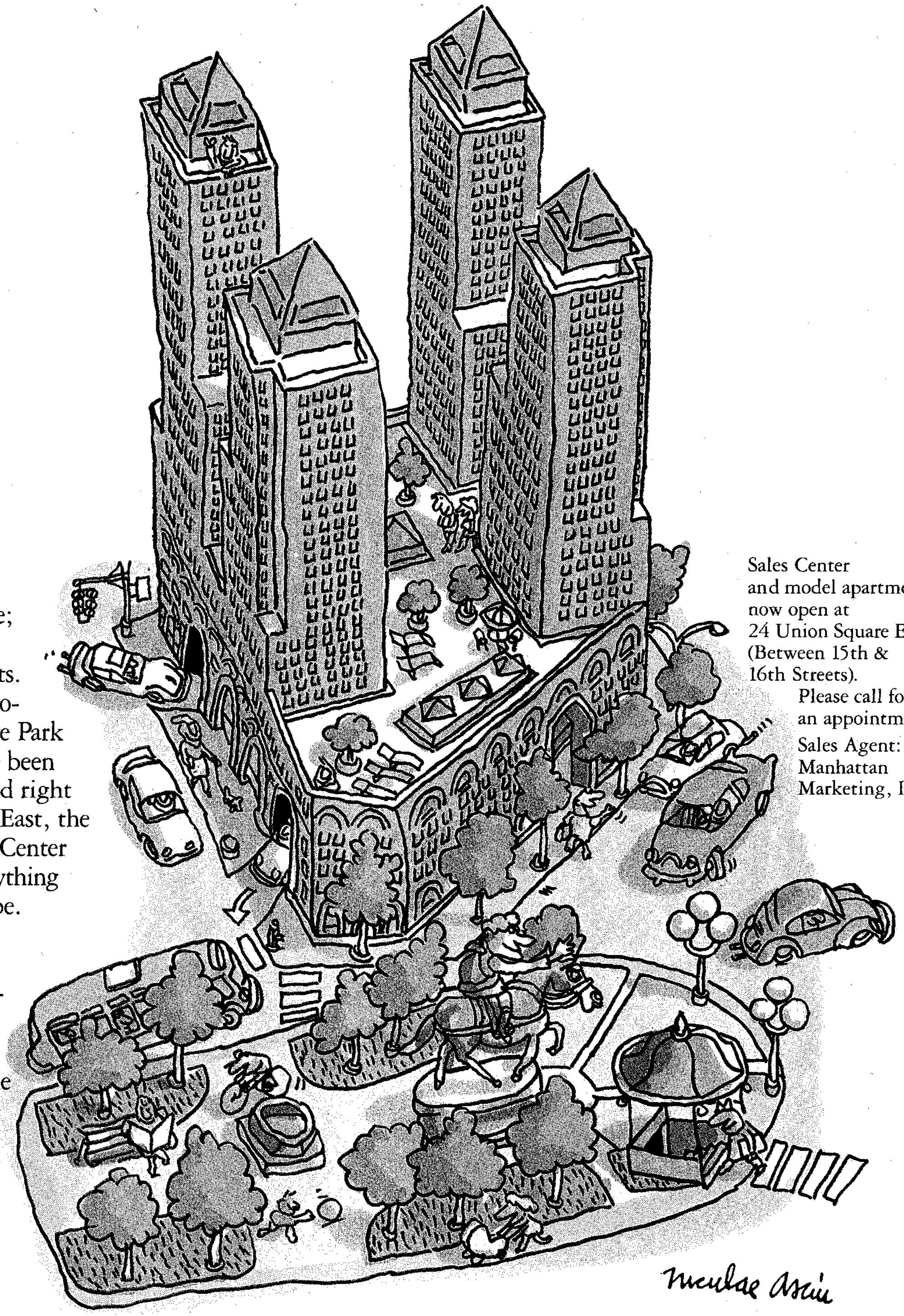

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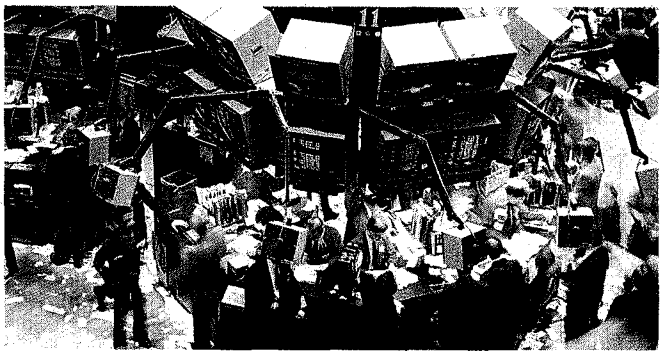
BY MICHAEL STONE

On May 12, the secret life of Dennis Levine ended. That day, Levine, 33, an investment banker at Drexel Burnham Lambert, was arrested for insider trading, opening up the biggest scandal in recent Wall Street memory. Levine netted $12 million as part of an insider-trading ring, the authorities say; since his guilty plea to four felony counts, four other young men have been implicated. Levine's rise coincided with the Wall Street boom, and his fall goes to the heart of what makes many uneasy about today's supercharged deal-making.



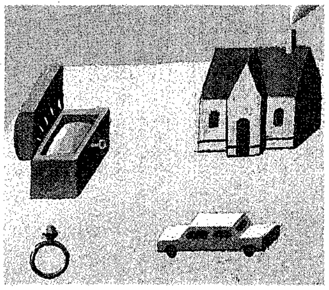
36 Tom Hanks's Real Splash

BY DAVID BLUM

Tom Hanks may or may not have just turned 30, but what's certain is that he's a funny guy and a very hot actor. Hanks has made seven films in just three years. In his latest, *Nothing in Common,* he plays a Chicago adman who becomes close to his parents only after they separate. Directed by Garry Marshall and co-starring Jackie Gleason, it's a comic movie with a dramatic theme. And it is a big move for Hanks: "I don't get to fire any automatic weapons in it at all," he says.

40 Splitting It Up

BY STEPHEN A. NEWMAN



Divorce used to be a question of morality; today, it's one of economics. Under New York's Equitable Distribution Law, the courts view a divorce as the end of a partnership, and the assets are divided between the spouses according to their contributions. The process requires a new kind of divorce lawyer, with a special set of skills. A user's guide to the new divorce law.

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BY WENDY GOODMAN

The best way to understand a store's style—whether it's funky, sophisticated, or dramatic—is not to look at the clothes on the racks, but at the women who work there.

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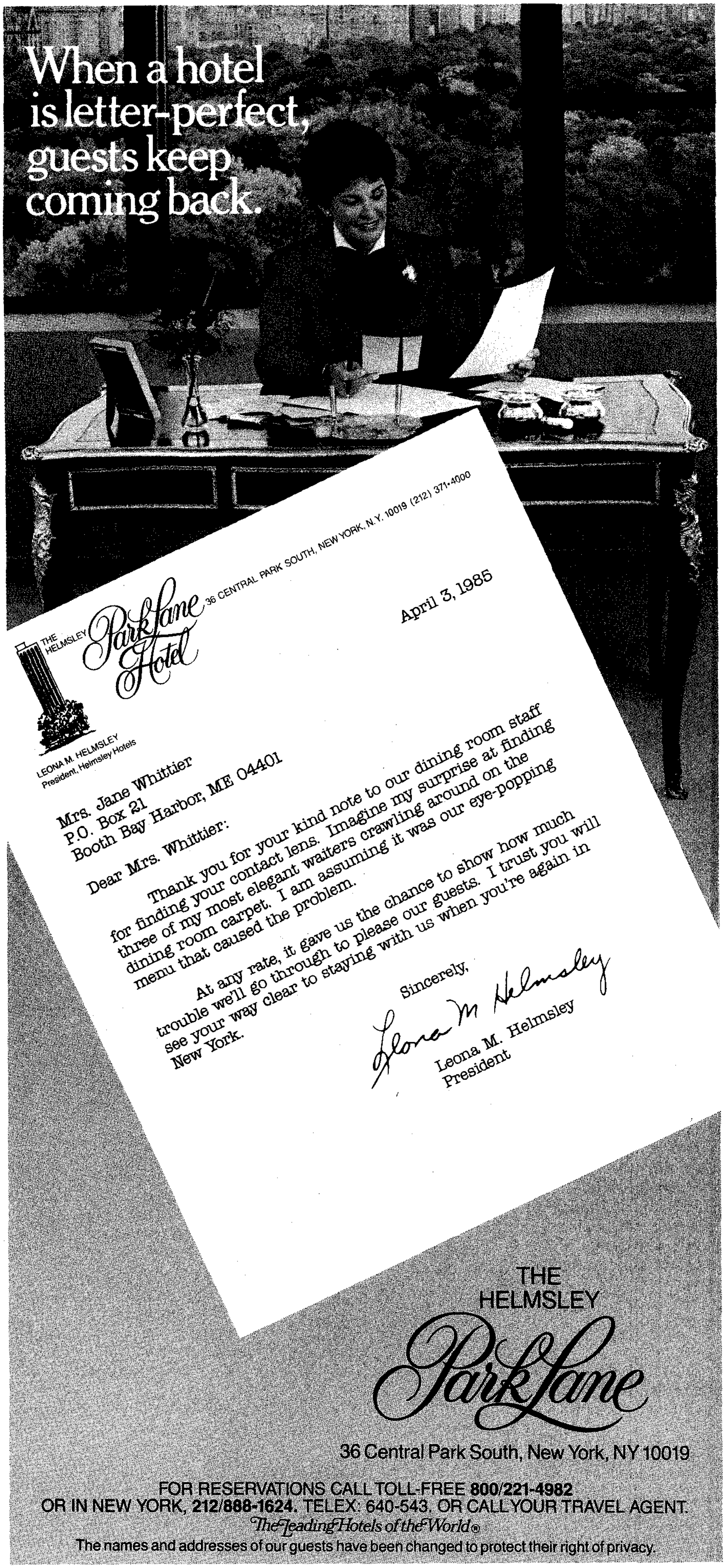

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April 3, 1985

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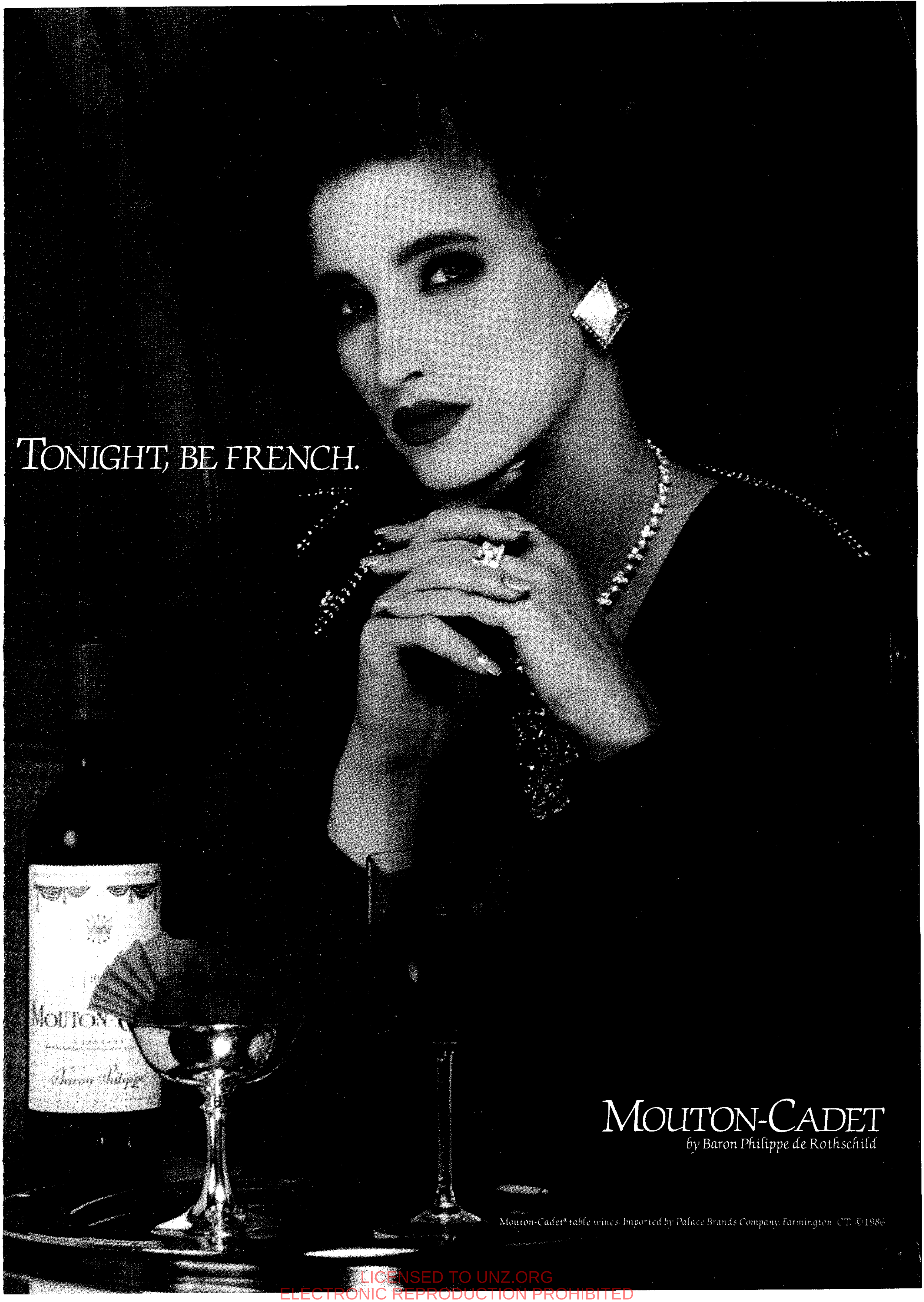
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by Baron Philippe de Rothschild
MOUTON-C
Baron Philippe

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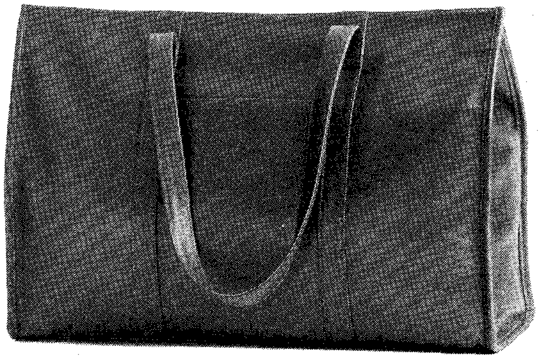

Go ahead! Stuff as much as you want into this large leather carry-all
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LETTERS

The Joys of Summer

IT WAS TERRIFIC READING YOUR "SUMME Pleasures" issue [June 30–July 7]. Finally a series of weekend anecdotes and holiday suggestions with absolutely no reference to the Hamptons! It just goes t show you that some exits in New Jerse are worth taking.

Elizabeth Leam
Greenwich, Conn

I HAD TO LAUGH AT JANE GOLDMAN'S SUpercilious essay about the Jersey Shor ["Born to Sun"]. With her scorn, she di those of us on Long Beach Island a grea favor, discouraging some would-be travelers from coming to our golden shores We live on a sun-drenched, moonlit barrier island, breathe fresh air, swim i clean water, walk safely through town a night, and enjoy our neighbors and ou relaxed way of life.

Perhaps Goldman should have left he drink unfinished and paid a visit to th Foundation of the Arts and Sciences, o spent an evening at the Surflight Theater or listened to "Music Under the Stars" at local park. Certainly if she had moved of her deck and gone on a sunset cruis around the island, she wouldn't have ha to smell her neighbors' hot dogs.

Please let us know when Goldma plans to visit Long Beach Island again We will try to have a full-blown hurricane to greet her.

Lenore H. Weis
Spray Beach, N.J

JANE GOLDMAN CALLS ATTENTION T Kohr's "ice cream." She does not poin out that Kohr's premier product is froze custard—not merely soft ice cream. Frozen custard is unique and, unlike the so ice milk served by ordinary stands, contains whipped egg yolks. Kohr's is one o the few remaining manufacturers of rea frozen custard in the New York area.

Scott H. Greenstein, M.D
Manhatta

AFTER READING YOUR "SUMMER PLEASures" issue, all I can say is, Thank you Amy Virshup, for a list of bars and restaurants to avoid like the yuppie plagu ["Making Scenes"]. And thank you, Jan Goldman, for a list of New Jersey beac towns that I would probably love—if onl for five minutes.

Richard Schaefer
Washington, D.C

Letters for this department should be addressed to Letters to the Editor, New Yor *Magazine, 755 Second Avenue, New York N.Y. 10017. Please include a daytime phon number.*

AMY VIRSHUP CLEARLY MISSED A THIRD group when she so cleverly described the women who frequent the South Street Seaport. Please be advised that we, too, are professionals in the sales, manufacturing, retailing, personnel, and financial worlds, though we do not wear the "uniform" of pin-striped suit and tennies.

The women who *do* clearly lack professional confidence and individuality. We have the same goals as our downtown cohorts and should not be confused with the "BBQ" crowd.

Michele Hahn
Patty Enright
Claire Liebell
Vickie Jones
Manhattan

Mayor II: The Scandals

THE SCANDALS ROCKING NEW YORK CITY may not be totally to the city's detriment ["The City Politic: Bye-Bye Botnick," by Michael Kramer, June 23]. After all, Mayor Koch now has enough fodder for a third tome. This time, however, I suggest he donate his advance and royalties to the city's coffers to compensate taxpayers for their losses.

Harvey Rachlin
Manhasset Hills, N.Y.

MICHAEL KRAMER'S REFERENCE TO VICtor Botnick's having lied about graduating from "a college no one has ever heard of" seems somewhat ludicrous, since Mercy College has six campuses—in Dobbs Ferry, the Bronx, White Plains, Yonkers, Peekskill, and Yorktown—and graduates approximately 1,400 people a year. We may be only 36 years old, but we have nearly 12,000 alumni. Come visit us and discover what makes us special.

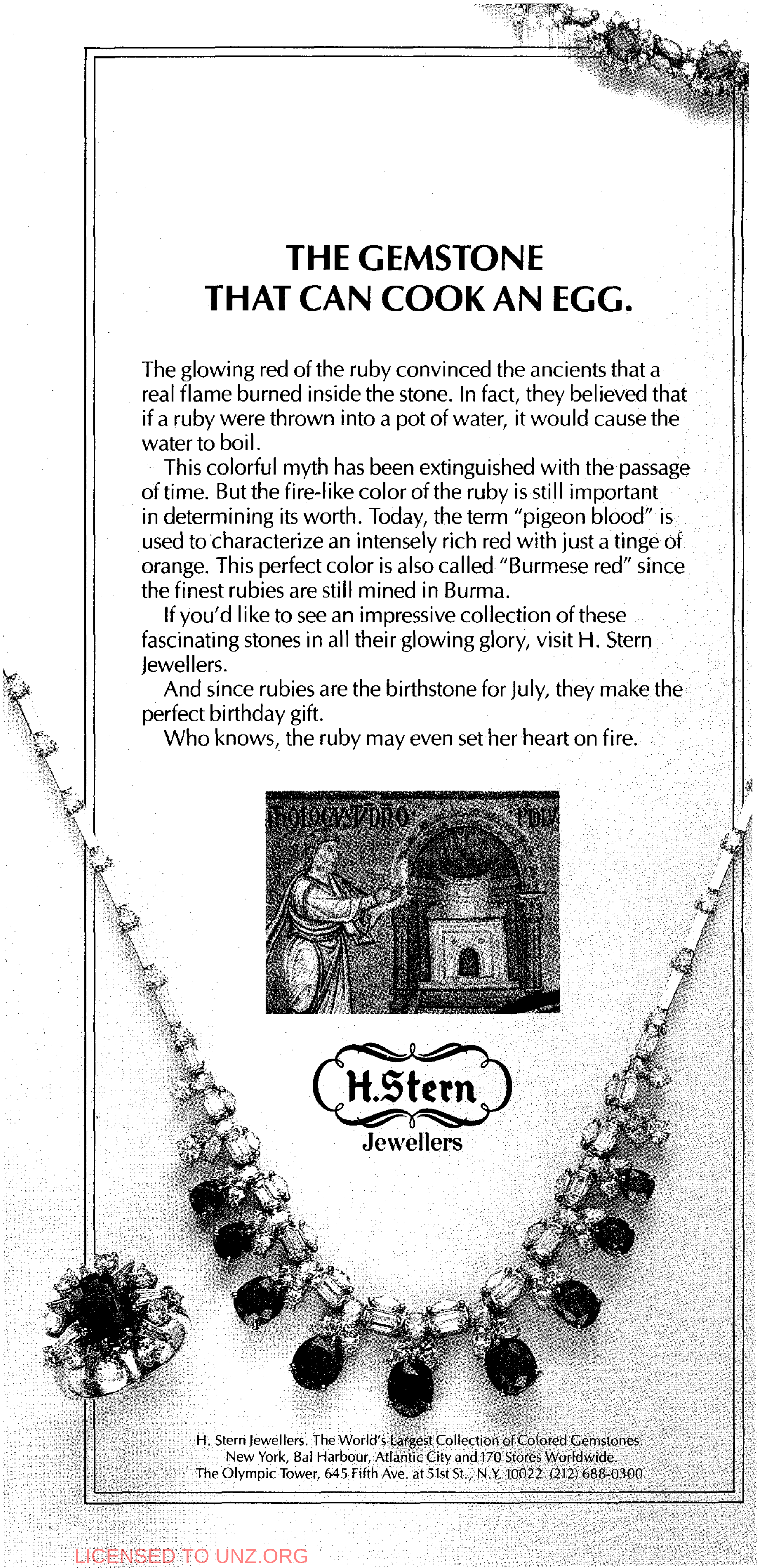
Mary Grimes Farrell
Director of public relations
Mercy College
Irvington, N.Y.

Save the Children

NO NEWBORN IS DISCHARGED FROM THE neonatal intensive-care unit at my local hospital unless his or her parents complete a course in infant cardiopulmonary resuscitation ["Cityside: Bringing Up Baby—Safely," by Bernice Kanner, June 23].

Less than a week after we brought our daughter home, she suffered what the emergency-room physician said was an "in-home death." My husband phoned for an ambulance while I performed CPR.

Today she is a normal, healthy child, about to celebrate another birthday. I urge all hospitals to offer a free course



THE GEMSTONE THAT CAN COOK AN EGG.

The glowing red of the ruby convinced the ancients that a real flame burned inside the stone. In fact, they believed that if a ruby were thrown into a pot of water, it would cause the water to boil.

This colorful myth has been extinguished with the passage of time. But the fire-like color of the ruby is still important in determining its worth. Today, the term "pigeon blood" is used to characterize an intensely rich red with just a tinge of orange. This perfect color is also called "Burmese red" since the finest rubies are still mined in Burma.

If you'd like to see an impressive collection of these fascinating stones in all their glowing glory, visit H. Stern Jewellers.

And since rubies are the birthstone for July, they make the perfect birthday gift.

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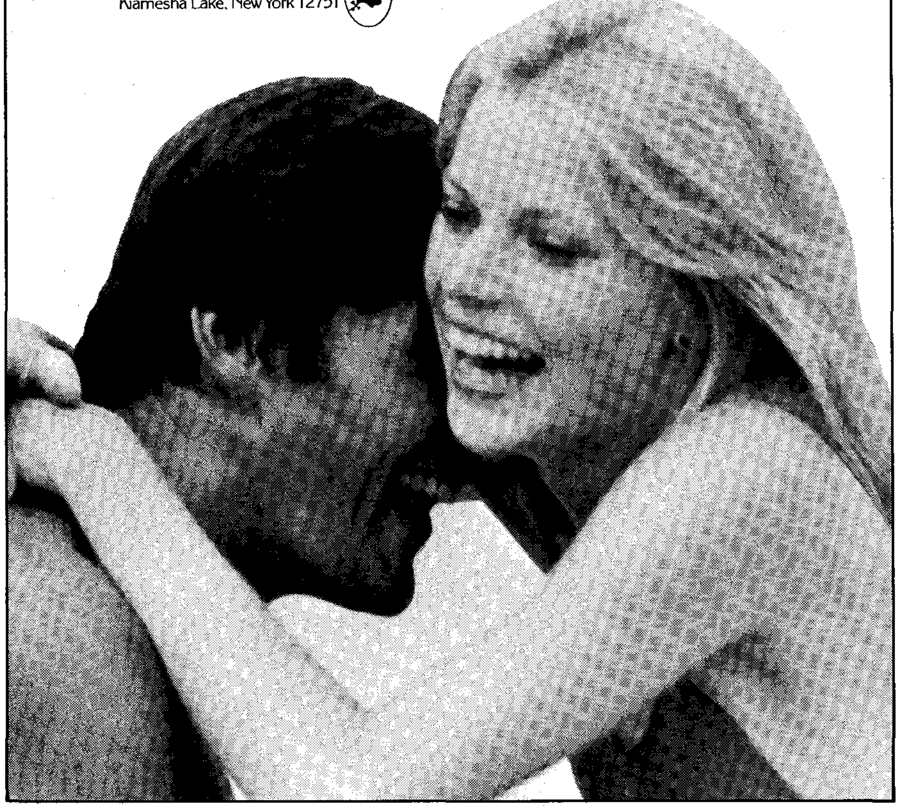


like Baby-Life and all parents, without exception, to attend.

Elaine Sont
Kalamazoo, Mich.

Love and Marriage

YOUR PERSONAL ADS WORK. TO WIT:

☐ April 30, 1984: Benjamin Jones Fitt ran an ad in the "Strictly Personals" section. He met and dated several "very nice" women.

☐ May 14, 1984: My ad ran in the "Strictly Personals" section. I received almost 70 responses. The letter that I found the most appealing was from Ben Fitt.

☐ May 31, 1984: Ben and I had our first date, at the Yale Club.

☐ July 7, 1985: Ben proposed marriage. I accepted.

☐ March 22, 1986: We were married.

☐ May 31, 1986: We celebrated the second anniversary of our first date.

Thank you, *New York*!

Nina Fitt
Albany, N.Y.

The Doctor's Dissent

IT'S FORTUNATE THAT NOT ALL PLASTIC surgery is practiced on the fast track. As president of the American Academy of Facial Plastic and Reconstructive Surgery, I found Patricia Morrisroe's "Forever Young" [June 9] demeaning to both physicians and patients. Our 2,700 members are dedicated to maintaining the highest standards of professional and ethical conduct. This includes treating our patients with concern, compassion, and dignity.

Robert L. Simons, M.D.
North Miami Beach, Fla.

The Bad, the Ugly, and the Good

New York's ENDLESS PARADING OF THE grim subspecies that populate this city is remarkable. First, the New Four Hundred, who find homeless people "amusing"; then hard-core punks; and, finally, million-dollar-baby analysts who are "willing to give it all up, to sacrifice everything" to become investment bankers! Just like the Peace Corps, only different ["The Young and the Sleepless," by Ellen Hopkins, June 9].

Here's a way-out idea: How about a story on some of this city's nice people? You remember nice? People who work hard, try to live thoughtful lives, raise their children to be decent and kind, call their mothers occasionally, maybe volunteer a few hours a week to help the less well off. Those people are out there, too. Just ask around—you'll find them.

Julie Ellis
Manhattan

Photo Correction

One of the chefs in the photo of Hulot's ["Beaucoup de Bistros," by Gael Greene, July 14] was misidentified. The sous-chef pictured is Gregory Scozzafava. ■

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

JOHN WHO?...ST. BART'S BATTLE...REDO ON MULBERRY STREET...FIGHTING TV CITY

IT PAYS DYSON *NOT* TO ADVERTISE

The media blitz by Democratic senatorial candidate John Dyson during Liberty Weekend did little to win over voters, says a Washington-based Republican campaign strategist. Dyson will spend $1.5 million of his projected $6-million campaign budget to broadcast spots over an eight-week period that began June 29.

The strategist says that a poll conducted for Senator Al D'Amato after the Fourth of July weekend showed more support for Dyson among people who had *not* seen the commercials than among people who had.

"Dyson's primary rival, Mark Green, who has spent nothing on television commercials, has higher early numbers," the politico says. "When Green and Dyson were pitted against each other, 18.5 percent of those surveyed preferred Green, 14.8 Dyson; the rest were undecided. D'Amato, matched against the two Democrats in separate polls, came out way ahead—67 percent chose him, 17.3 percent chose Green, 16 percent chose Dyson."

ST. BART'S TO CHURCHES: 'HELP!'

The Reverend Tom Bowers, rector of St. Bartholomew's, has sent a letter to Protestant churches in New York City asking members to contribute money and public support for the $110-million lawsuit it has filed against the city and the Landmarks Preservation Commission. The suit could cost St. Bart's $500,000 on top of the almost $2 million it has already spent in its six-year fight to build a tower over its community house. The suit claims the city interfered with the church's right to practice religion by refusing to exempt St. Bart's from the landmarks law.

Bowers's letter includes a copy of the lawsuit, a letter of support from Bishop Paul Moore, and a breakdown of the parish's annual operating expenses. "We're the front-runner on this issue, which will affect many other churches," says St. Bart's vestryman Fletcher Hodges. "We're going to take this suit all the way by ourselves if we have to, but we need all the help we can get."

—PEG TYRE

GOTTI HANGOUT SPRUCED UP

John Gotti will find some changes in the neighborhood when he gets out of prison. The Gambino crime family's reputed hangout, the Ravenite social club on Mulberry Street, has a new look. The glass storefront has been replaced with brick, and a glass door has been traded in for a steel one. Some mob-watchers say Ravenite members are trying to copy another Gotti hangout, the Bergen Hunt and Fish Club. But Remo Franceschini, a detective with the Queens district attorney's office, has another theory: "They wanted to be sure there aren't any bugs in the place."

NEIGHBORS MAD ABOUT TV CITY

The Television City battle lines are beginning to form. Upper West Side residents worried about the impact that Donald Trump's 75-acre project will have on their neighborhood have raised $50,000 to fight Trump and other developers, and hope to raise at least $200,000 more.

Trump's new neighbors—including David Halberstam, Joel Grey, Judith Rossner, Peter Yarrow, and Isaac Asimov—have organized as People for Westpride. They have hired an executive director, Jerry Max, who ran the committee that persuaded the city to create an Upper East Side Historic District.

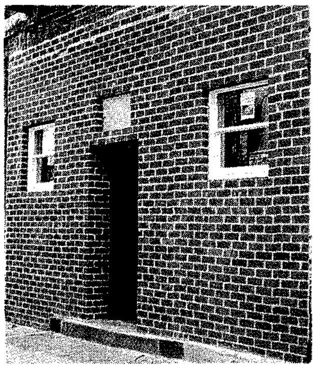
"These people are con-

NEW FILM COMPANY FOR WEINTRAUB?

Jerry Weintraub, who abruptly resigned as chairman of United Artists in April, is trying to persuade Columbia Pictures and Allen & Company, the New York investment house, to help him finance a new film company. A source close to Weintraub says he may also be trying to bring oil magnate Armand Hammer into the deal. Weintraub's spokesman said he would have no comment on the plans until this fall.

Weintraub, who for many years was John Denver's manager, produced *Diner* and *The Karate Kid*. He left United Artists amid reports that UA owner Kirk Kerkorian was upset that Weintraub was "making too many parties and not enough deals." The new film company would be modeled after Tri-Star Pictures, which is also partly owned by a Columbia subsidiary. "The advantage to Columbia," that source says, "is that they would have exclusive rights to distribute the new company's films. So they would end up with more pictures in distribution, while reducing their financial risk on each picture. Conversations have been going on for several weeks, but I don't think it's a done deal."

WEINTRAUB

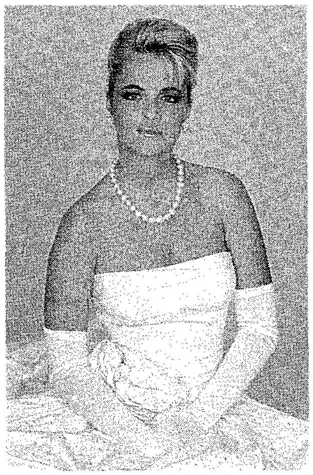


THE RAVENITE CLUB

BOWERS

Photographs: top, Ralph Dominiques/Globe Photos; center, Erica Lansner; bottom, Harry Benson.

PICKENS MEMOIRS...CORNELIA COMPLAINS...HOSPITALS HONCHO?...CAMPAIGN IMBROGLIO


GUEST

TRUMP

PICKENS

cerned with land use and planning for Television City and the entire Upper West Side," Max says. "They suddenly saw 76-story buildings casting shadows and 100,000 new people at their subway stop, and said, 'Something must be done.' "

FLEDGLING CHEFS MAY MOVE UPTOWN

It looks as if the New York Restaurant School Dining Room is about to move uptown. The school is negotiating to take over restaurateur Michael Weinstein's Metropolitan Cafe II, on First Avenue near 54th Street.

If the deal goes through, Weinstein is expected to rename his restaurant the New York Restaurant School Dining Room and use it to train 15 to 30 waiters and chefs to prepare and to serve "unpretentious nouvelle cuisine."

The deal will be a sweet one for Weinstein, who owns fifteen other restaurants in the city. The cooking school will pay Weinstein to take on the students, but will not share in any of the profits from the restaurant.

AUTHOR PIQUED BY T. BOONE PICKENS

Corporate raider T. Boone Pickens's ghostwriter has sued Pickens and Houghton Mifflin for breach of contract because Pickens fired him three quarters of the way through the writing of Pickens's $1.5-million memoir.

Pickens hired the *Texas Monthly* writer, Joe Nocera, in July 1985 and agreed to pay him 25 percent of Pickens's $1.5-million advance from Houghton Mifflin, plus 25 percent of all subsidiary-rights income except that from movies and TV. After Nocera had written 400 pages, Pickens replaced him with former *Washington Post* "Style" writer Jim Conaway.

Pickens says his only problem with Nocera was that "we were way behind on the project." But Nocera's lawyer, who says the writer has received only $75,000, says the deal fell apart because Pickens "wanted to impose his own writing sensibility on the project. He told Joe he knew how to write because he writes annual reports every year."

THE DISSATISFACTION OF CORNELIA GUEST

The next edition of Cornelia Guest's *The Debutante's Guide to Life* may include a new section on how to deal with troublesome publishers. Guest has had her lawyer fire off a threatening letter to Ballantine, complaining that the publisher didn't distribute the *Guide* in time for the debutante season, didn't organize a national publicity tour, and failed to arrange bookstore signing sessions for Cornelia.

Ballantine's lawyers say the publisher made "extensive" arrangements to promote the book, including producing a 30-minute radio show and preparing a counter display for bookstores. But that's not enough for the 1982 Deb of the Year. "When Judith Krantz writes a book, you can bet she gets a publicity tour," says Guest's lawyer, Richard Golub. "Ballantine isn't making any effort to sell this book."

BEGUN DISCUSSED FOR BOTNICK JOB

The talk around City Hall is that Martin Begun, associate dean of New York University School of Medicine—who has known Ed Koch since the mayor's early days in politics—is being considered to replace Victor Botnick as chairman of the city's Health and Hospitals Corporation. One City Hall insider says friends have been lobbying on behalf of Begun, who chairs the city's Mental Health Board.

Begun, described by that insider as "still something of a power in traditional reform Democratic politics," says all this is news to him. "I really don't want to endorse this idea," he says. "I've got more than I can handle on mental-health problems."

HIRSCH STAFFER'S PLOY BOOMERANGS

The campaign for the East Side's Fifteenth Congressional District seat is only a month old, but it already has its own dirty-trickster. Last month, Republican incumbent Bill Green's office got a call from the trickster, John Singer, who said he was an NYU student writing a paper. Singer asked a Green staffer, Pat Richter, about MODRN PAC, a political-action committee Green created in 1983 to raise funds for moderate Republicans.

Richter remembered seeing Singer's name on a list of people working for *The Runner's* publisher, George Hirsch, the Democratic candidate for Green's seat. "Do you work for a political campaign?" she asked. Singer said no. She demanded to know where he was calling from. He wouldn't say.

Green fired off a letter to Hirsch and got back a letter saying Singer was no longer with the campaign staff. Hirsch campaign manager Brenda Goodman says, "Singer says he didn't claim he was an NYU student, but said he wanted the information for his personal use. But he had absolutely no authority to do what he did. We dismissed him as soon as we heard about it."

Photographs: top, Jacques Silberstein; center, Bernard Gotfryd/Woodfin Camp; bottom, Dan Connolly/Gamma-Liaison.

IF YOU'RE LONG ON AMBITION, BUT SHORT ON MONEY, CHASE HAS A SPECIAL ACCOUNT FOR YOU.

Here you are in the Big Apple.

Fresh out of college, starting your first job, maybe putting up with three roommates just so you can afford an apartment in New York.

Maybe you don't have a lot of money now. But frankly, at Chase, we don't care.

Because we know that someday you will have a lot of money. And when you do, we want to be your bank.

So to encourage you to start with us, we're offering the Chase Smart Checking Account.

Basically, it's low-cost checking. You'll only pay three dollars a month, no matter what your balance, as long as you write eight checks or less. And we'll forgo the per check charge. You'll also get unlimited free use of our 24 Hour Bank at over 200 Chase ATMs around the city, as well as at 1700 NYCE® machines and 8400 Plus System® machines nationwide.*

So stop by any Chase branch and let one of our experts help you open a Smart Checking Account.

Their experience is one of the reasons it makes sense to start a banking relationship with Chase.

We also think it's one of the reasons you'll stick around.

CHASE SMART CHECKING

**You pay $6.00 per month plus 25¢ for each check over eight when you write nine or more.*

CHASE

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On Madison Avenue/Bernice Kanner

THE MUSIC MAN

Soundtrack Record

FRED WEINBERG HAS BEEN CALLED THE king of soul and splice. He has composed, scored, and arranged the music, rehearsed and recorded the performers, and produced the final soundtrack for perhaps more television commercials than anyone manning a mixer today. And he has done it using methods that can be unorthodox in the extreme.

In his quest for just the right sound, Weinberg has nearly drowned while wearing plastic garbage bags, been charged by a bull, and been picked up by the police for prancing around in high heels on a Connecticut beach after dark. He has often "played" his own body and bruised and battered any number of inanimate objects. In his library, he has tapes of himself gargling and breathing and of his heart beating. He has recorded ants crawling across the floor of his Stamford, Connecticut, studio ("very quiet," he says) and, for a Mobil spot, amplified the peregrinations of a beetle 1,000 times.

Having heard about Weinberg and his offbeat approach to his work, I ask him if I can sit in on the making of a soundtrack for a commercial. It turns out to be a spot for Citicorp that was assigned by the N. W. Ayer agency in early May and is to be broadcast later that month. (Earlier, Weinberg had created the soundtrack of the award-winning Japanese-bathhouse commercial for Citicorp traveler's checks.) Weinberg watches the work print, a kind of silent-movie version of the commercial provided by the agency, and describes how the musical "choreography" works. A wide roll of tape contains the "click track," which is like a digital metronome; a track with the instruments; and a third track with synchronization signals for pacing the sound and locking it into the appropriate place on the work print.

Weinberg was asked to consider a *Miami Vice*-type soundtrack for the spot. The scenario: A man is sitting at a management meeting, clearly nervous about the time. He must get to the bank before it closes, and the music must say "anxiety." He dashes to his car (rushing music, slamming car door), and is then—what else?—caught in traffic. His race to the bank is futile—we see the vault close (with a heavy metallic clang) and the door to the bank being locked. Then, abruptly, the soundtrack changes to a violin serenade, for our hero has switched to Citibank and its 24-hour service.

To get the sound effect he wants, Weinberg often enlists the services of his own household paraphernalia. To simulate the noise of a car crashing into a wall for the Audi "Art of Engineering" commercial, he gathered all of his firewood, some of his good crystal, his father's tool collection, and piles of rocks, then blended the sounds of their crashes. To create realistic sounds of home hazards for a Consumer Safety Commission spot, he toppled into a full bathtub, rolled down a flight of stairs, and dropped a plugged-in, turned-on hair dryer into water.

For a Peter Paul candy bar called Powerhouse, Weinberg had to produce the sound of a bodybuilder's shirt ripping open as he eats the candy—so he tore up four towels, two sheets, fourteen T-shirts, and one bedspread. The client was happy; Weinberg's wife was not. For an Oral-B commercial, he spent a day brushing, going through twenty toothbrushes and winding up with bloody gums. And when an electric-razor manufacturer insisted that Weinberg incorporate the sound of the shaver in his music, he accidentally caught his lip in the mechanism. After that mishap, he switched to de-fuzzing peaches.

Fred Weinberg, 44, has come a long way from Palmira, the village in Colombia where he grew up. His mother, an opera singer, and father, a professional pianist, were Orthodox Jews who had fled Hitler's Germany. Weinberg went to the local Catholic school, where he took up the flute and accordion and composed music. Fluent in Spanish and German, he learned English at thirteen, when the family moved to New York to live with an aunt in Spanish Harlem. One of the teachers at the neighborhood public school he attended decided that Weinberg would play the bass fiddle, and he loved it.

With money earned delivering newspapers and helping out at a butcher shop and a dry cleaner's, he bought a bass of his own and joined a band playing backup for recording sessions. He pocketed about $10 for a night's work. After graduating from the High School of Music & Art, he got married, passing up scholarships to Juilliard and the State University of New York at Fredonia. At night, he attended the New York College of Music. By day, he supported his family by working at a recording studio, cutting "clicks and pops"—impurities—from records.

RIBBET, RIBBET: *Weinberg at work, recording a bullfrog in the lake near his home.*

Weinberg's big break came when he inadvertently failed to record the leader of a polka band—a saxophonist named Luigi—on the third channel of a three-track machine. Realizing his mistake, he dubbed in another saxophonist. Everybody—even Luigi—loved the results, and Weinberg was promoted to sound technician. Over the next several years, he went on to mix (and make) sound at other recording studios, becoming widely recognized as an audio expert (spots for 3M claimed that "Fred Weinberg knows more about music than 3M does").

Photograph by Don Hamerman.

While at the National Recording Studios, he had earned government security clearance to work on Defense Department training films. Later, after he had branched out on his own, he responded to an ad in the *Times,* ostensibly placed by a Canadian broadcasting company. A few weeks passed, and he received a plain brown-paper package. It was from the Defense Department, and inside it were tapes he was to analyze for erasures—the Watergate tapes. Even though he was working with copies of copies, Weinberg was able to conclude that the tapes contained a number of erasures.

His entry into the world of commercials came when Steve Frankfurt, then creative director at Young & Rubicam, found him lying under a mound of blankets in a recording studio, beating a bass drum to see how much sound could be captured. Impressed by Weinberg's ingenuity, Frankfurt hired him to create an Excedrin headache in music. Weinberg enlisted a calliope, bamboo sticks, heartbeats, and screams. Other assignments from Frankfurt followed, including the soundtrack for a trailer for the movie *Rosemary's Baby.* He slammed doors, smashed pianos, and played a garbage can, comb, hammer and nails, and his own cheek (with his mouth both open and closed), generating enough frequencies to activate his electronic garage door. (At one point, one of the nine unions to which Weinberg belongs objected that this one-man orchestra was depriving other musicians of work.)

To get an eerie background effect for a Volkswagen commercial in which 15,000 parts of the car are laid out in a desert, Weinberg hung all of his father's tools from the ceiling of his New York studio and tapped on them. For a Bazooka chewing-gum spot, he paid his local Public Works Department $150 to drop a bunch of manhole covers to simulate the sound of someone chewing "the hard stuff." And for both Gulf and the Peace Corps, he approximated the roar of an atomic-bomb explosion by smashing a Scotch-tape dispenser into an echo chamber. (Not everything Weinberg tries works, of course. He spent a week "munching along" to the *Nutcracker* Suite with potato chips. The chip company was not amused.)

A Maxell-tapes spot featured an astronaut on another planet who comes upon an old cassette buried in the sand. To get the sound of the "outer-space footsteps," Weinberg bought fourteen bags of green Kitty Litter—which he thinks yields a crisper, more percussive sound than other kinds of Kitty Litter—a pair of clogs, and a pair of high heels, and then, in the dark of night, headed down to a quiet beach in Stamford. He had recorded himself walking on the stuff barefoot and wearing sneakers, the clogs, and the heels—and a T-shirt emblazoned with BEAM ME UP SCOTTY, THIS PLANET SUCKS—when two patrol cars appeared and beamed him up with a flashlight. After agreeing to pay for a permit the next time he decided to record "after hours and in unusual garb," Weinberg was released.

Sometimes he gets himself into predicaments that aren't quite so funny. One assignment, for instance, required the sound of a person diving into water, so Weinberg erected a plank far out over the lake next to his home. Wearing Glad garbage bags for protection, he had just recorded a boulder dropping into the depths when suddenly the plank broke and he plunged into a murky mix of water, algae, and mud—"quickmuck," he calls it. (Months earlier, the muck had completely swallowed Weinberg's Volvo while he was striving for other sound effects during a rainstorm.)

Once, while recording a calypso-type jingle for Hilton cigarettes in Venezuela, he complained that the lead singer could not carry a tune or read music and should be fired. "Esa señorita es mi esposa," said an angry musical contractor, pointing a revolver at Weinberg's nose. (Translation: "That lady is my wife.") Weinberg quickly suggested that perhaps the microphone had been malfunctioning.

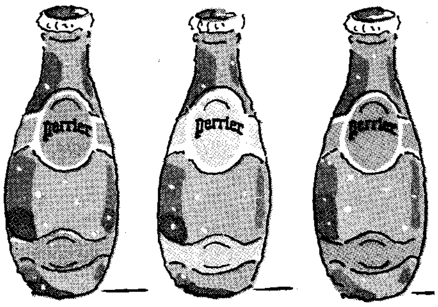
Three years ago, he was asked to incorporate some friendly *moos* into his musical track for a Hershey's Chocolate Milk commercial. He had spent two hours interviewing bovine prospects on a New Jersey farm when a bull, apparently jealous, charged him. And to catch the echo-chamber effect of an empty water-tank truck for another spot, he crawled inside one and played his ocarina, harmonica, and bongos. Only trouble was, his body expanded so much from the heat that he had to be hosed down before he could squeeze out through the tanker's hole.

Alas, nothing untoward happens during the Citicorp session. The studio time adds up to $3,600 (at $200 an hour), the tape to $400 (at $200 per roll). Then there are the arranger's and AFTRA fees and the salaries of the musicians, including one Fred Weinberg. But the soundtrack comes in under budget (the normal musical budget is $10,000 to $15,000). Best of all, it is adopted without any changes, which is somewhat unusual in the advertising world.

Violinist Joel Derouin and guitarist Yomo Toro have played flawlessly. So has Weinberg, on drums, xylophone, piano, jawbones—and a door. (He's already plugged in the sounds of rain, phone beeps, and the like on several of the tape's tracks.) "I don't place any greater value on sound from a musical instrument than from a typewriter, footstep, or the wind," says Weinberg. "I just solve problems." ■

THE
SPRING.

THE
OFFSPRING.



All the Perrier in the world comes from one sparkling Ice Age spring in Vergèze, France. It's earth's first soft drink.

Now you can buy Perrier® With A Twist. Of lemon, orange or lime. No sugar. No calories. Nothing artificial. Just the taste you get with a twist.

PERRIER.
EARTH'S FIRST SOFT DRINK.

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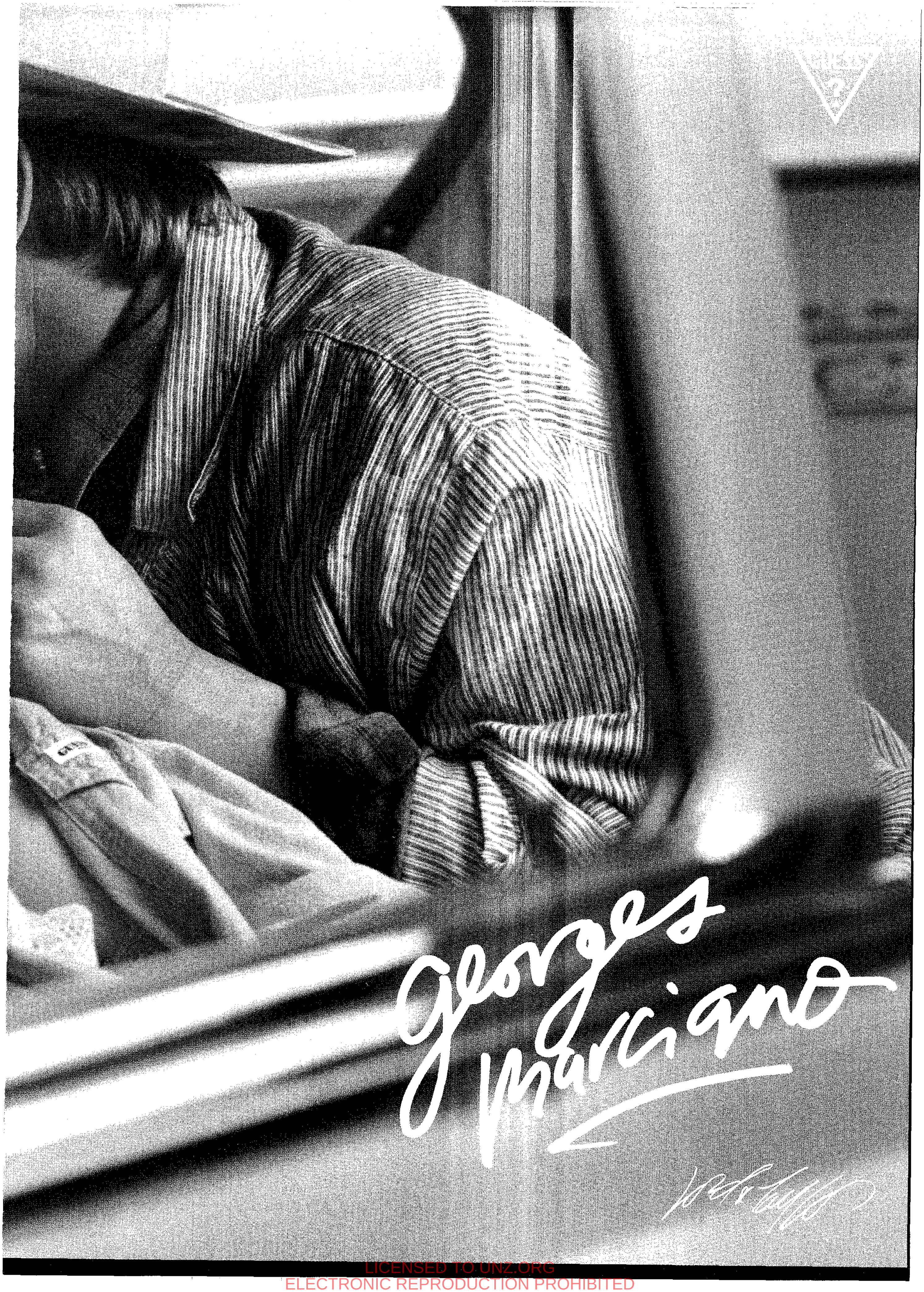
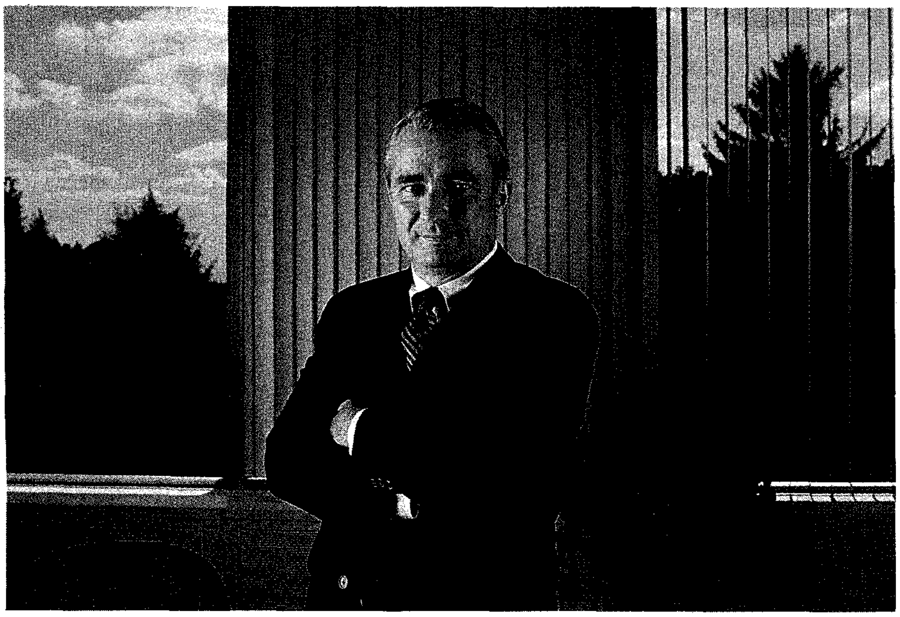
Ad: Paul Marciano Photo: Wayne Maser © Guess?, Inc. 1986


georges
marciano

The Bottom Line/Dan Dorfman

A SELLING SPREE AT BIG BLUE



IBM CHAIRMAN JOHN AKERS: *He sold 7.5 percent of his IBM shares.*

What Did the Insiders Know?

GUESS WHO SOLD IBM SHARES BEFORE the public was told about the company's bad earnings?

None other than a host of IBM corporate insiders (chiefly its officers and directors).

In fact, since the first quarter of 1985, IBM insiders have shown a consistent tendency to sell their company's shares before the onslaught of news of bad earnings.

Vickers Stock Research Corporation, of Brookside, New Jersey—a company that has been tracking insider activity since 1970—reports that from October 1, 1985, through June 30 of this year, 29 IBM insiders sold 144,043 shares (or 17.3 percent of their holdings).

That brisk selling was followed by lower profits for 1985, relatively flat 1986 first-quarter earnings, and a second-quarter decline in profits, reported last week.

Earnings for the second quarter, reflecting a slowdown in worldwide shipments and orders, dropped 7.7 percent to $2.12 a share from $2.30 a share a year earlier—well below Wall Street expectations. In response, IBM shares tumbled ten points, to 133⅛, over the next three days. The stock had sold earlier this year as high as 161⅞.

Among the sellers in the past nine months was John Akers, IBM's president, chairman, and chief executive officer. Akers sold 2,000 shares, or 7.5 percent, of his holdings last April 29 at 159⅛ (leaving him with 24,655 shares).

Apparently, many IBM insiders shrugged off Akers's earlier forecast of a second-half rebound. But since the second-quarter decline, many analysts have shaved their 1986 and 1987 earnings forecasts. They are now suggesting that this could mark the second consecutive year of declining profits for IBM.

The latest selling outburst by Big Blue's insiders follows the heavy selling of the first nine months of 1985, when 39 IBM officials—that's 65 percent of the brass—dumped 111,000 shares, or 13.6 percent of all officers' holdings. In those same nine months, IBM reported three consecutive quarters of declining profits from the previous year's levels.

During this period, John Opel, formerly IBM's chairman and chief executive and now chairman of the company's executive committee, sold 13,536 shares of IBM, or 23 percent of his holdings, at 133½. That sale took place February 26, 1985, leaving Opel with 44,208 shares. Nearly a month later, IBM reported that 1985's first-quarter earnings would be below those of 1984's first quarter. That shocked Wall Street. Shortly after the announcement, the stock dropped to 124½. Opel saved almost $122,000 through his timely selling.

An IBM spokesman maintained at the time that Opel sold his stock to cover tax liabilities in connection with the exercise of stock options.

The obvious question: Did the IBM insiders sell their stock knowing that the company's profit picture was going to turn sour? If they did know, they were acting on privileged, nonpublic information. And that would have violated securities laws.

That suggestion is vehemently denied by John Manningham, IBM's director of personnel-management services. "We don't see any smoking guns," he says. Many of these IBM insiders sold the stock largely for tax purposes in connection with their exercise of stock options, he points out, while others sold shares upon their retirement from the company. What's more, Manningham says, in the two nine-month periods in which the selling occurred, there was also heavy stock purchasing by insiders, though largely through the exercise of stock options. Insiders held more IBM shares at the end of 1985 (1,027,000) than they did at the end of 1984 (947,000), according to Manningham, who says, "These numbers show increased confidence by IBM insiders."

Ed Buck, head of the Vickers service, says there's usually a fair amount of selling in IBM, as insiders seek to raise money for taxes, retirement, and college tuition. But the recent extent of the selling by so many insiders in so short a period is clearly abnormal, he says. "It's a strong indication that 1986 is going to be a bum year, and maybe 1987 as well."

Buck plays down the importance of the IBM shares acquired through stock options, and his service omits these in calculating the amount of shares insiders are buying. "Such purchases are irrelevant," he says. "It's not stock being bought as a result of an investment decision but stock an insider is able to buy at a discount."

That "discount" comes from the options a company gives its employees, allowing them to buy shares at a fixed price in a given period. If the stock goes up in price, employees can exercise the options, sell the stock, and pocket the profit. In IBM's case, options are issued at the current market value at the time they're given out.

Buck reports that the last time an IBM insider bought stock in the open market—not at a discount—was almost a year ago (in August). "That tells me that, given the overwhelming amount of insider selling, IBM insiders have a decided lack of confidence in their company's prospects," he says. Based on his analysis over many years, Buck observes that increased selling by IBM usually sig-

Photograph by Mark Ferri

nals a weakening earnings picture.

Speaking of weak earnings, IBM's second-quarter performance would have been worse than reported had the company not benefited from a declining dollar. Ted O'glove, who publishes the *Quality of Earnings Report* (Englewood Cliffs, New Jersey), tells my assistant, Jeannette Walls, that currency fluctuations added 30 cents a share to 1986's second-quarter profits. Currency fluctuations during the second quarter of 1985 cost the company 15 cents a share in earnings. O'glove points out that had these fluctuations—which are not part of a company's operating results—been excluded from both periods, IBM would have earned $1.82 a share in this year's second quarter and $2.45 a share in last year's second quarter. That would have meant a 25 percent decline in this year's second-quarter net, more than triple the reported 7.7 percent drop.

O'glove sees further downward pressure on IBM fourth-quarter earnings, since the company is unlikely to benefit as much as it did from the declining dollar in the same period last year. In 1985's fourth quarter, currency fluctuations added a hefty 31 cents a share to earnings. That was more than 7 percent of that period's profits.

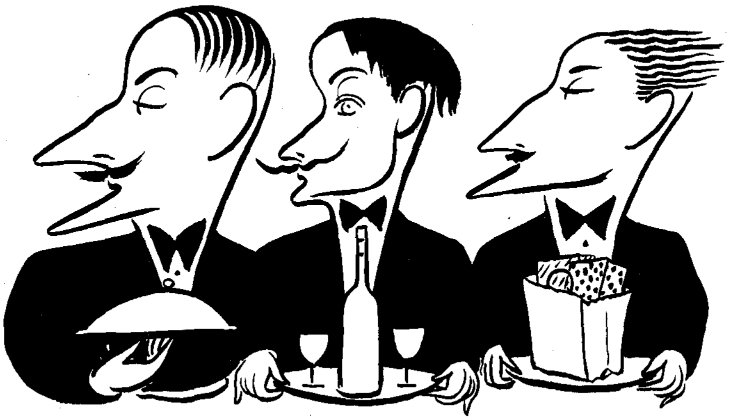
Given the erratic market, Buck says, investors should be particularly wary of companies with heavy insider selling. It could indicate future problems that have not yet surfaced, he says. He points in particular to General Motors, which leads the pack with its huge number of insider sellers. Vickers's latest report shows that 43 GM insiders have sold shares in that company in the first half of this year; that's the largest number of individual insider sellers over a six-month period that Vickers has ever come across in the sixteen years it has been tracking insider activity. "It suggests bad times ahead for GM, which is something the insiders may already know," he says.

Obviously GM is having its headaches. It recently announced plans to slash capital spending by $4 billion, to $6 billion by 1989, in a move aimed at improving profit margins in an auto-market environment that many feel will become much more competitive.

Vickers also reports heavy insider selling in McDonald's, Sea-Land Corporation, Gibson Greetings, Genstar Corporation, Chrysler, Federal Express, Lockheed, First Bankers Corporation (Florida), and Sterling Drug.

When insiders buy or sell on a large scale, they are right about the direction of the market more than 85 percent of the time, Buck reports. Usually, for every insider who buys, two sell. However, over the past eight weeks, about 4.34 insiders sold for every one who bought. Buck concludes: "It doesn't speak well for the market's prospects."

In France, a business buffet is elegant, fast and convenient.

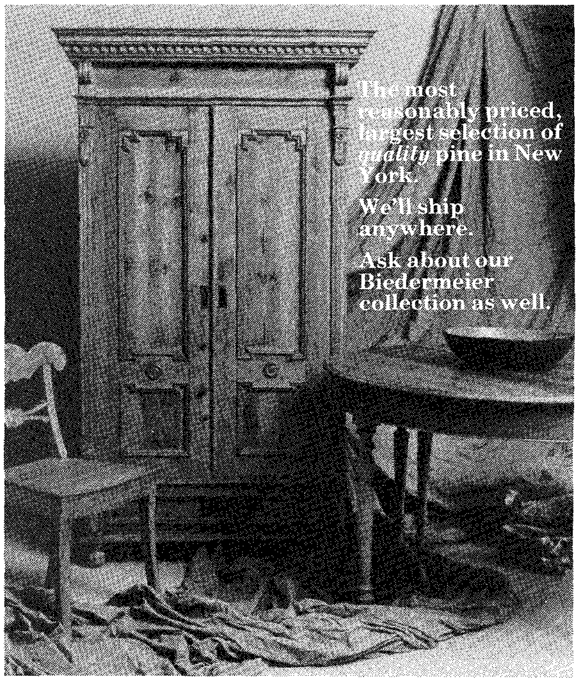


In New York, it's the buffet at Le Patio.

Negotiate your way through all of our delicious selections at breakfast or lunch.
Deal over superb cuisine, which could only come from an award-winning French kitchen.
Or agree on our Weekend Brunch, even more sumptuous.
Hors d'Oeuvres: 5 to 8 p.m. Late Night Desserts: 10 p.m. till the wee hours.
Hotel Parker Meridien, West 57th Street, just off Avenue of the Americas.
Telephone, 245-5000.

Hotel Parker Meridien LE PATIO 118 West 57th St., New York

EVERGREEN ANTIQUES


The most reasonably priced, largest selection of *quality* pine in New York.
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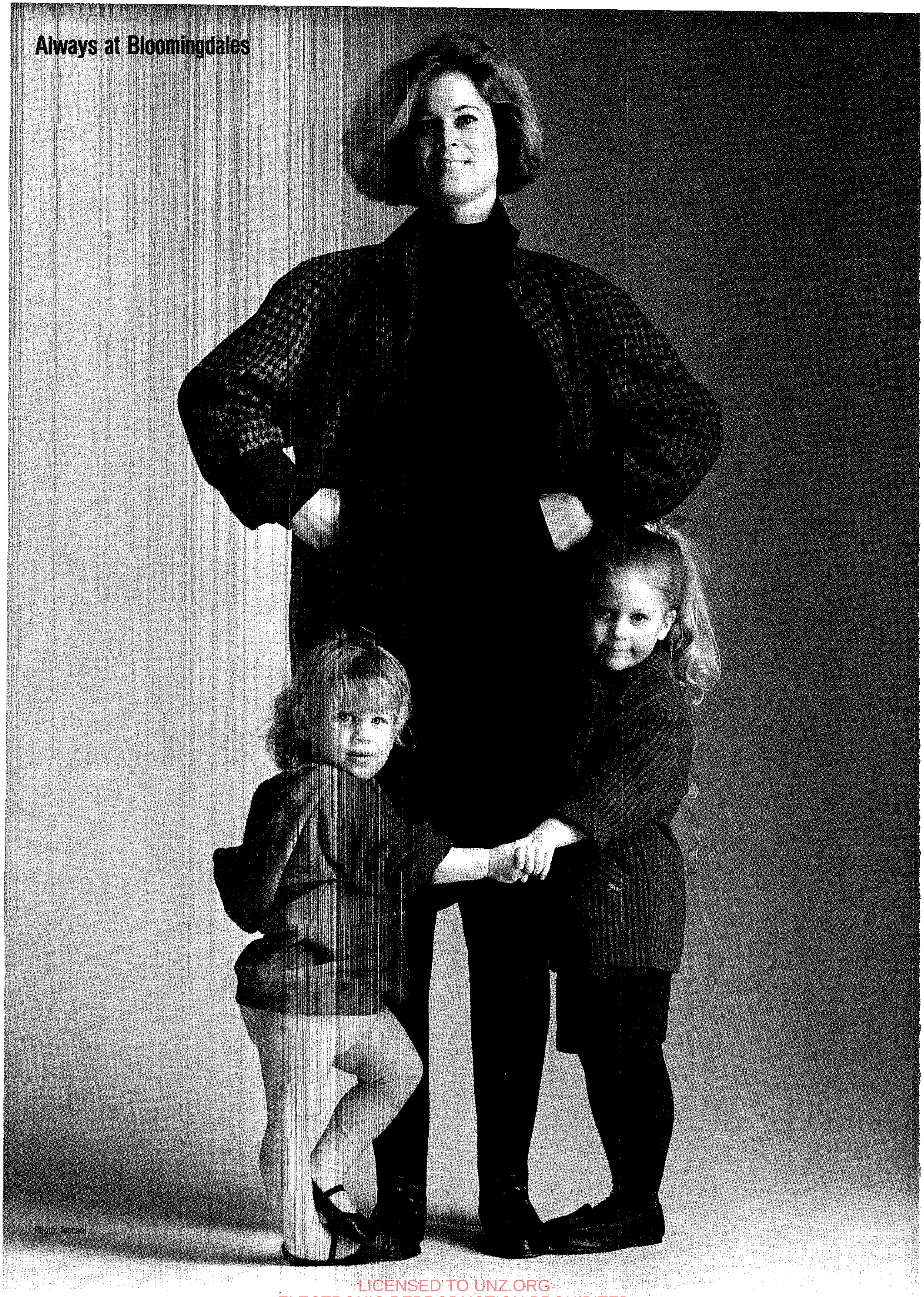
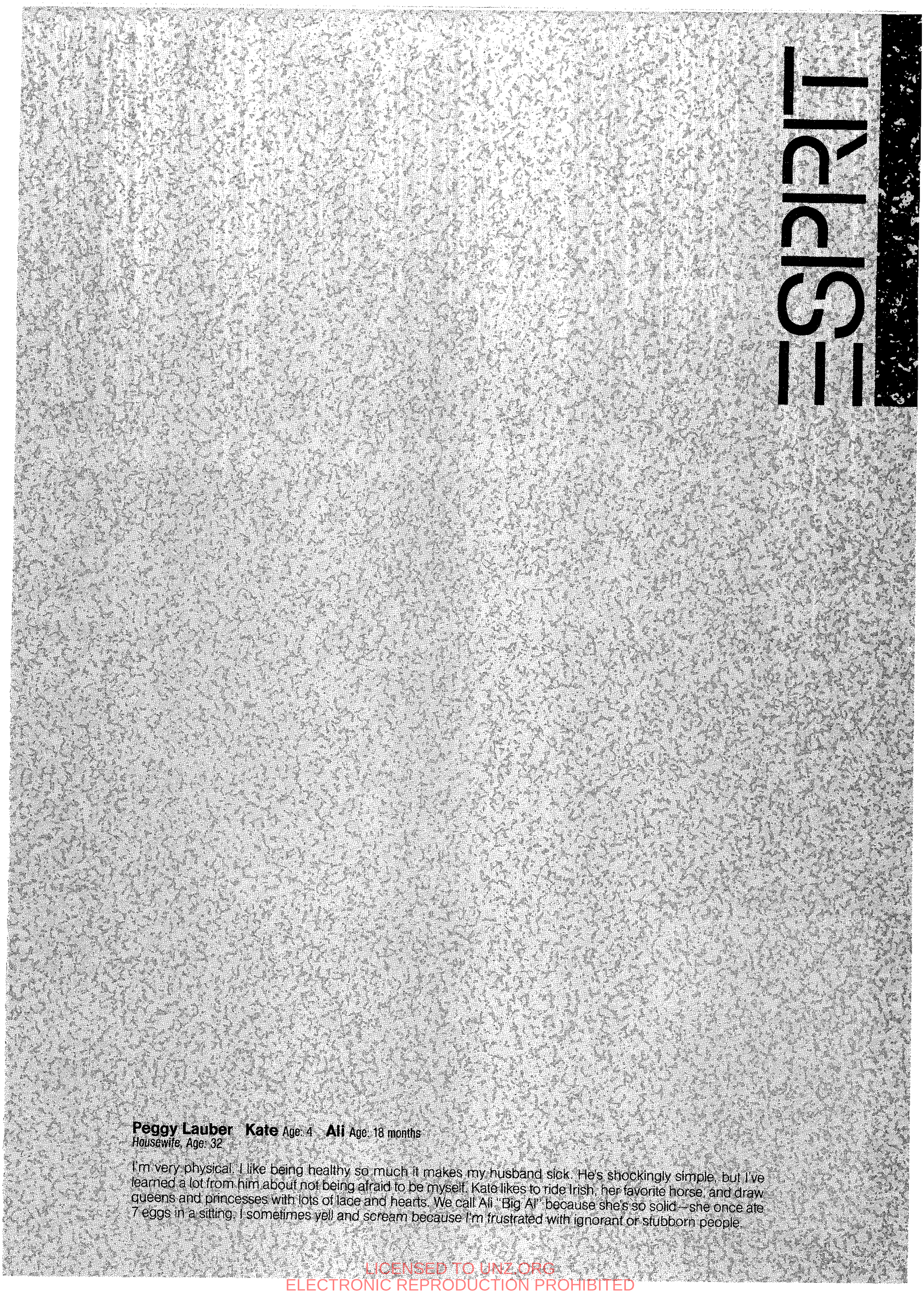
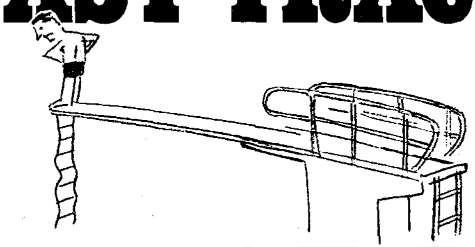

Always at Bloomingdales
Photo: Toscani



Peggy Lauber **Kate** Age: 4 **Ali** Age: 18 months
Housewife, Age: 32

I'm very physical. I like being healthy so much it makes my husband sick. He's shockingly simple, but I've learned a lot from him about not being afraid to be myself. Kate likes to ride Irish, her favorite horse, and draw queens and princesses with lots of lace and hearts. We call Ali "Big Al" because she's so solid—she once ate 7 eggs in a sitting. I sometimes yell and scream because I'm frustrated with ignorant or stubborn people.

FAST TRACK



MODERN TIMES

Reefer Sadness

LATELY, THERE SEEM TO BE fewer people running down the aisle of the local grocery store in crazed search of extra-large bags of Oreos.

New York is in the throes of a marijuana shortage.

Pot users around the city have been complaining in recent weeks about the drought, which "may be the result of our efforts at eradicating plants," according to a spokesman for the Drug Enforcement Administration. The shortage comes at a time when marijuana use is apparently growing among people who've become reluctant to use cocaine and other, more powerful drugs. An estimated 20 million to 30 million Americans now smoke marijuana.

"I can't find pot anywhere," moaned one affluent user. "Normally, several sources are happy to sell me vast quantities. For six weeks, they've said they couldn't get anymore."

Some users have turned to dealers who offer exotic varieties at inflated prices. Buyers who once paid a top price of $200 an ounce are now being forced to spend upwards of $300.

"There definitely is a shortage," says John Howell, editor of *High Times* magazine. "There's always a bit of one before the September harvest in California, but it seems worse this year because demand just keeps going up."

But the DEA thinks its own work may have dried up the pot supply. "It may be a result of our special efforts in Mexico and Colombia, as well as the U.S.," said a spokesman. DAVID BLUM

Dig it, MAN, Like No POT,
LIKE NO WHERE!
Like, oh NOOOOOOOOoo

BRIEF LIVES

BUILDING THE PERFECT PHIL

Phil Injeian: "Mine is true to the Strad style."

WHEN THE Juilliard-trained violinist Frank Almond won the prestigious Glazounov competition last July in Aspen, a friend said he admired the Stradivarius that Juilliard had lent him for the event. "It's not a Strad," said Almond. "It's Phil's."

"Phil" is Phillip M. Injeian, 30, owner of the New York Violin Shop, at 72nd Street and Broadway. Injeian is one of the few in the world who can build violins with a sound approaching the powerful, penetrating tone of the instruments made by the great Antonio Stradivari. "My model is based on Stradivari's 1715 violin, known as the 'Cremonese *ex Joachim*,' " says Injeian, holding one of his instruments up to a poster of Stradivari's honey-colored beauty. "My shape is true to the Strad style."

Injeian was twelve when he took his first full-size violin to Vahakn Nigogosian, the famous restorer who ran the Stradivarius Studio on 57th Street. He "became intrigued by the violin's interior," went every day to watch "Nigo" work on it, got a job at the studio, and at fifteen built his first violin.

In 1972, Injeian began ten years of apprenticeship in Europe. He returned in 1982 as a "master" violin-maker, and hoped to succeed Nigogosian. But when rents on 57th Street moved skyward, the Stradivarius Studio closed, and Injeian moved uptown.

In the afternoon, Injeian's shop becomes a European-style salon where Juilliard students talk music with senior string players. "They seem to find it more *gemütlich* than Cafe Geiger," says Injeian, proud that some of his young customers have become promising concert performers.

Injeian's violins are becoming known for their performance as well. The violinist Sergiu Schwartz recently played a Bruch concerto in New York and Los Angeles on an Injeian. Yuval Yaron, a teacher at Indiana University's famed music school, also owns one. On a recent visit to Indiana, Injeian watched Josef Gingold put his own Strad aside and teach a master class on an Injeian.

It takes 140 hours to turn one piece of pine and another of maple into a flawless violin with the rounded, beaded edge and Archimedean-spiral scroll typical of the Stradivarius. But for a young—and poor—violinist, a Phil has one advantage over a Strad. Last year, Sotheby's in London offered the most perfect Stradivarius still in use—the "Lady Blunt"—for over $1 million. On display at the 72nd Street shop is a perfect Injeian. Price: $6,000. Today. EDWARD TIVNAN

Photograph by John S. Abbott. Illustrations: top, Guy Billout; bottom, Gary Hallgren.

THE SPORTING LIFE

SURF PARTY EAST: WHERE THE CURLS ARE

ONE SATURDAY AT sunrise, a pay phone rang on the boardwalk in Sea Girt, New Jersey.

"Surfer Beach," answered a lifeguard.

"What's the wave report?" asked a voice.

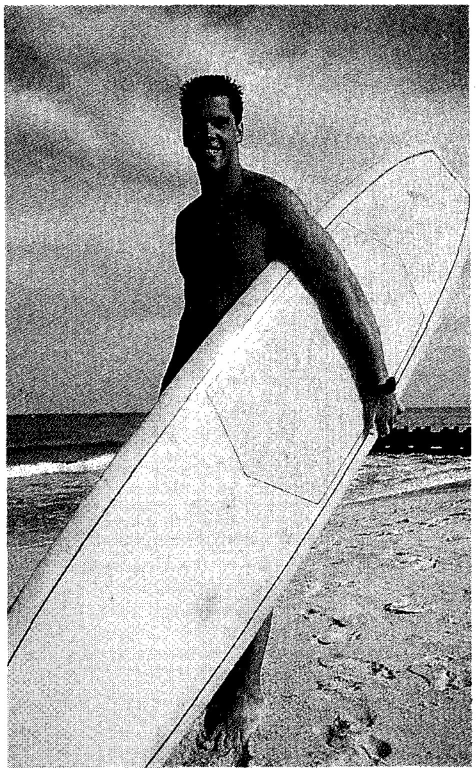
"Awesome, dude."

"Later, dude."

The caller hung up, but the lifeguard just let his receiver drop; if he hadn't, he'd have been taking calls for hours. Because that morning, dozens of beachboys—the biggest wave of East Coast surfers since the days of *Beach Blanket Bingo*—were calling the Sea Girt pay phone, this summer's busiest surf hot line.

Surf's up—again. Thanks to the nostalgia for sixties culture, passion for retro California fashion, and respect for a demanding sport, surfing has won a place in the conservative mainstream.

"We're over the psychedelic surfer image," says Colin Couture, doctor, surfer, and head of the Eastern Surfing Association. "Today's surfers are clean-cut—the people who used to sleep on the beach grew up to be lawyers and doctors. Or they're kids whose parents don't understand that Little League is outdated."



Beachboy, '86.

Couture has persuaded the Boy Scouts and the YMCA to introduce surfing classes, and got the Olympic Committee to consider surfing for its Summer Games. In April, Babylon, Long Island, lost its liability insurance and debated a ban on surfing. Couture invited 100 bankers and lawyers to a public hearing to admit what they *really* do on their days off. "The politicians thought they were dealing with a voiceless community of kids," says Couture. But the bankers brought their boards, and made their point. And today, they still shoot the curls at Babylon.

'NOW EVERYONE WANTS to look like they're from the beach," says James "Jimbo" Gaskin of *Surfing* magazine. Both *Surfing* and *Surfer* have increased their East Coast circulation and coverage. Fashion magazines have been featuring surfwear—especially Jams, the bright, thigh-length trunks made by Surf Line Hawaii, a 21-year-old company that expects to sell about $30-million worth this year (up from $8 million in 1985). Manhattan now has a surf shop, on Lexington near 82nd. And the owners of Lucy's, on Columbus at 83rd, the city's only surfer hangout, are "pointing their boards" toward a second site, near Columbia University. "After a couple of 'margs,' " says co-owner Bill "Big Daddy" Durkin, "everyone thinks he's a surfer."

What separates the "beach potatoes" (surfers in look only) from authentic "dudes" is the difficult East Coast conditions. Because Atlantic waves are small, cold, and rare, surfing here is less a life-style than an "occasional hobby for the truly fanatic," says Couture.

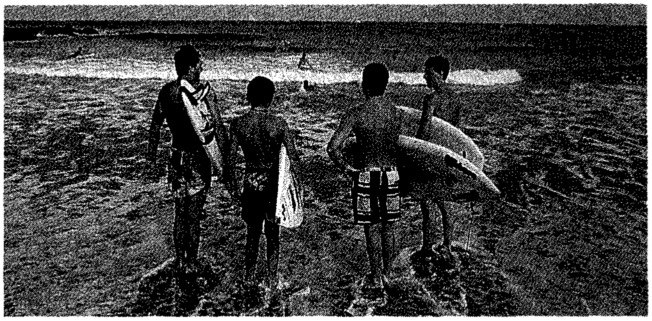
"Surfers are animals," says Kevin Breslin, actor, surfer, and son of *Daily News* columnist Jimmy Breslin. "They're surf *Nazis*. The Beach Boys made everyone sound nice, but some poor rich kid'll go out, buy a board for $400, and get run over."

And though for some, "shredding the righteous waves" requires a weekend surf safari to Rhode Island, Florida, or Puerto Rico, for most New Yorkers it means straphanging with a surfboard on the A train to "Chicken Bone Beach" in Far Rockaway—so named because "all the chicken bones from people's picnics float around at high tide," according to Breslin. Other wet heads run to Gilgo and Cedar beaches in Babylon, or wherever the weather draws them. (Sometimes, this means risking death: During Hurricane Gloria, at least one young man tested the ten-foot surf—"the biggest f------ waves of the year.")

But the beach potatoes are expected to return in greater numbers next summer. "You got some guys just riding around with surf racks to look cool, like in the sixties," says advertising art director and former surfing champion Ed McCabe. "But if they catch just one wave, you can't describe the feeling. It's sort of the thrill of skiing, but better—the mountain doesn't chase you."

Says the hurricane surfer, "In the East, the chicks are beat and the waves are beat, but once these guys get water in their veins, they're lifers. They're history."

JENNIFER ROBERTS



Hitting the waves at Sea Girt.

PRICES

HERE'S WHAT IT COSTS TO tussle with a lobster this summer:

☐ Two-pound crustacean at the Lobster Place (487 Amsterdam Avenue), $13.98.

☐ Lobster dinner for two, with appetizer and dessert, at the Water Club (East River at 30th Street), $75.

☐ Lobster-stuffed ravioli, at the Four Seasons (99 East 52nd Street), $19.50.

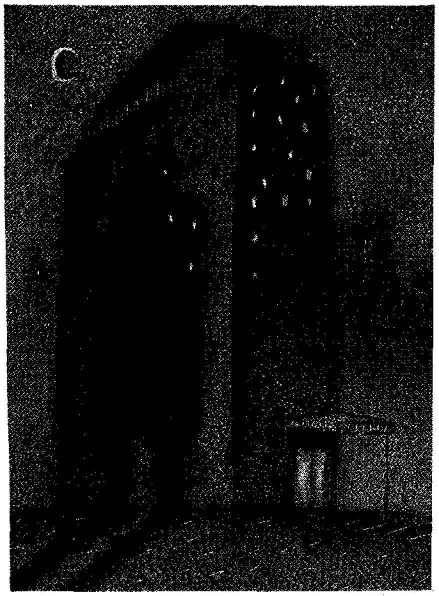
☐ Vinyl lobster doll, at Sweet Asylum (416 Amsterdam Avenue), $7.50.

☐ First-class round-trip airfare on Delta Air Lines to Portland, Maine, $404.

Photographs by Adam Stoltman/Duomo.

CRIME

The House Detectives



LAST YEAR, A MAN CAME to Metro Investigations with a problem that didn't involve divorce work. The client was an Upper East Side landlord who suspected that a tenant in his building was two-timing him—living elsewhere and illegally subletting his apartment. The investigators discovered that the tenant's name appeared on leases for at least three other apartments at different addresses. As the number grew, the investigators began to get irritated.

"I felt like calling the guy up and saying, 'Would you stop already?' " says one Metro sleuth on the case.

After several weeks and a trail of eight illegal sublets, Metro finally found the man's primary residence, and the landlord took him to court to break the lease.

While part of the city's housing crisis is due to landlords "warehousing" up to 25,000 rental apartments in order to increase their value on the co-op market ("Apartments You Can't Rent," *New York*, December 16, 1985), Metro claims that as much as 20 percent of all New York City rental apartments are being illegally sublet, or used for business, by tenants. (One housing official called Metro's figure high.) "It's mostly the smaller landlords who are getting hurt," says Metro vice-president Paul Glennan, who started the company with president Jim Powers in 1978, when both were New York cops.

To track down tenants, Metro plows through voter, motor-vehicle, and mortgage records and sometimes talks to doormen. "We give them gratuities, but we've rarely had a doorman break a case," says Glennan. "They're usually on the tenant's side."

The cost of each investigation is about $500. "In some cases, a landlord will ask us to check the whole building," says Glennan. "So if we check 100 apartments, we can make $50,000."

Still, Glennan says, Metro won't work for just anyone. "We keep the *Voice* list of the ten worst landlords, and we wouldn't work for them. But we'd love to work for Trump." PETER BLAUNER

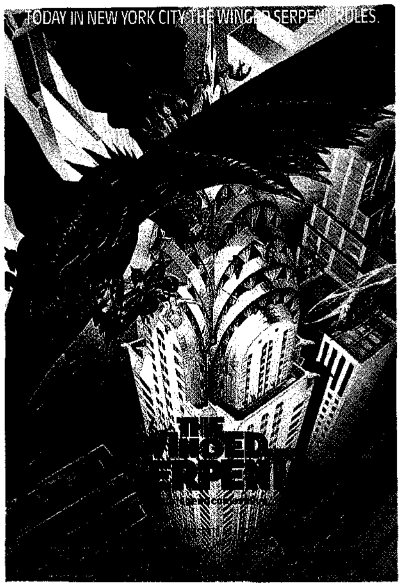
FILM

Low Budget, High Art

THE CAMERA, LOOKING out through the killer's eyes, follows a milkman on his morning rounds. The milkman can't hear the audience's screams—*"Don't go in the truck!"*—and he's soon dead. Milk drips from his truck. So does blood.

What makes the murder unique is that the killer is a newborn baby. What makes the film—Larry Cohen's 1974 horror movie *It's Alive*—even more unusual is that Cohen, an independent filmmaker with a devoted following among film buffs and academics, hardly ever allows the mutant baby to appear onscreen. In *It's Alive* and his other remarkable films, writer-director-producer Cohen's ambitions go far beyond the usual low-budget thrills. Among his fans are Fabiano Canosa and Stephen Soba, who run the Public Theater's film program. From July 25 through August 14, they are holding a retrospective of eleven of Cohen's best films.

"His range is extraordinary," says Soba—from *The Private Files of J. Edgar Hoover* (1977), which British scholar Robin Wood called "perhaps the most intelligent film about American politics ever to come out of Hollywood," to the all-black crime drama *Black Caesar* (1973) to *Q: The Winged Serpent* (1982), in which lowlife Michael Moriarty happens upon a winged Aztec god nesting in the Chrysler building's spire.


TODAY IN NEW YORK CITY THE WINGED SERPENT RULES.

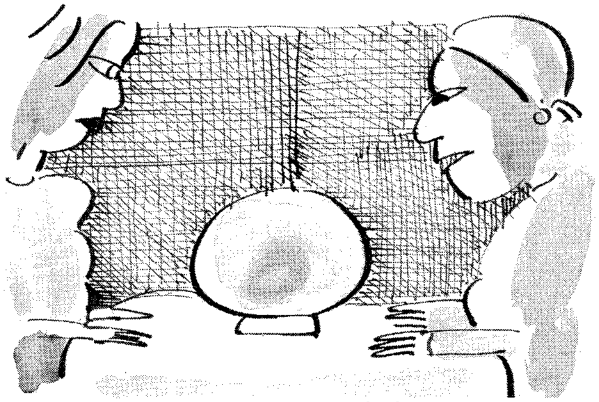
A typical Cohen concept.

The films are funny, but "the humor is never camp," says Cohen, "as if what you're watching is all a big joke. The concepts are valid." His outrageous premises are the backdrop for gritty, morally complex drama. "When I make a monster movie, I want the characters to be more important than the monster."

More Cohen demons are on the way. *Island of the Alive*, which follows *It Lives Again* in Cohen's saga of semi-crustacean infants, has just finished shooting. "It's five years later, and the babies have grown up alone on an island," Cohen explains. "They return, looking for their parents." Nothing monstrous about that.

HOWARD KARREN

PEN & PENCIL



"It always clouds up somehow for baby-boomers."

ANTHONY HADEN-GUEST

Illustration by Lane Smith.

RUTH RECOMMENDS

BY RUTH GILBERT

If you missed it the first time around, Arthur Miller's Pulitzer Prize–winning play, Death of a Salesman, *with Dustin Hoffman as Willy Loman, will be rebroadcast July 24 at 8 p.m. on Channel 2.*

'66 YEARS OF AMERICAN COMEDY'

Jean Harlow and Chester Morris (above) cuddle in Red Headed Woman, *which plays at the Regency July 22 and 23 with* The Worst Woman in Paris? *The series runs through September 4.*

NATIONAL BALLET OF CANADA

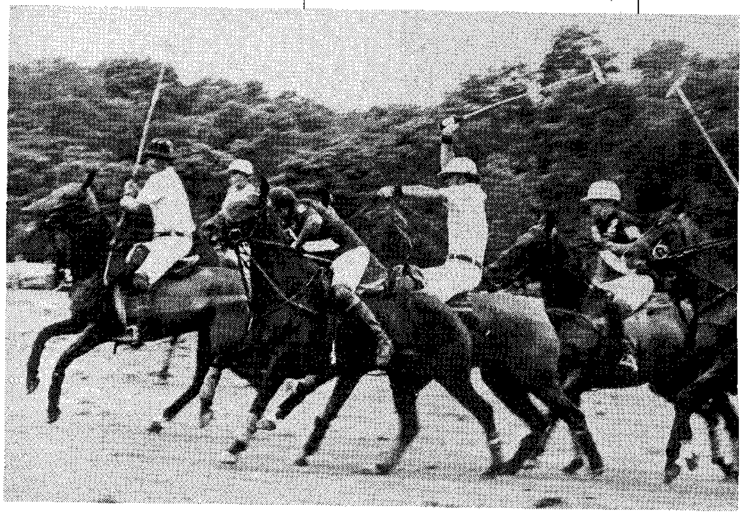
Donald Dawson, David Roxander (standing), and Kimberly Glasco perform in Glen Tetley's Alice, *a Lewis Carroll–inspired ballet, at the Metropolitan Opera House July 22 through 27.*

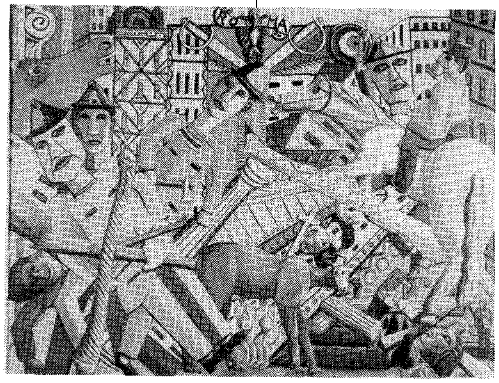
'HEARTBURN'

Hell hath no fury like a woman scorned, and in this version of Nora Ephron's best-seller it's certainly true: Observe Meryl Streep (above) finding proof of her husband's infidelities (while she's pregnant, no less). The film opens July 25 at Loews Tower East.

INVITATIONAL POLO CUP

The world-class match, featuring top international polo players, is held July 26 (rain date: July 27) at Bethpage State Park on Long Island. Starting time is noon, and below is some of the action.





'CONTEMPORARY FOLK ART'

Above is Louis Monza's The Comic Tragedy *(which, like* Guernica, *speaks for itself). The exhibit is at the Paine Webber Gallery, at Sixth Avenue and 51st Street, through September 12.*

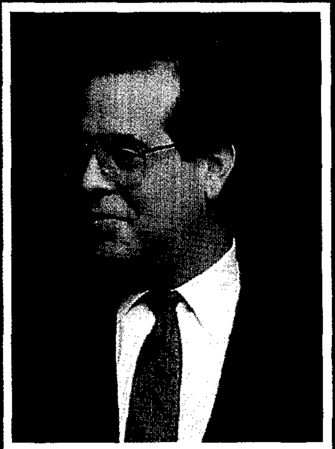
Photograph, bottom left: Museum of American Folk Art, gift of Louis Monza.

New York

INSIDERS

BY MICHAEL STONE

THE STORY OF DENNIS LEVINE AND THE SCANDAL THAT'S ROCKING WALL STREET



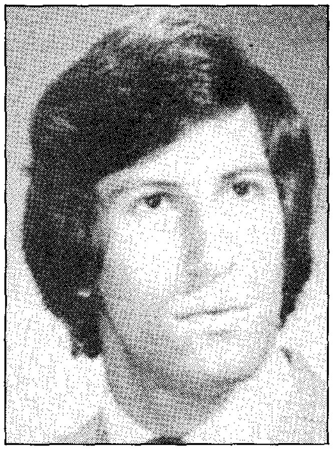
"The investment banker's reputation is an essential part of his business. The leaders, for many years, were referred to as a 'closed club' based on long-established family ties. What may appear to be snobbishness among leading investment bankers is essentially nothing more than an attempt to maintain a reputation for quality."

SO READS AN EXCERPT FROM THE MASTER'S THESIS OF Dennis Levine—a treatise on the "determinants of an underwriter's compensation" written in 1976. In 1980, as a member, if not yet a leader, of that closed club on Wall Street, Levine opened an account in the Bahamian subsidiary of a Swiss bank, and began to trade stocks illegally on the basis of inside information.

During the four intervening years—1976 to 1980—Dennis Levine's idea of integrity had apparently changed, and at the end of those four years, the determinants of Dennis Levine's compensation had changed very much indeed. He was about to make a fortune.

From May 1980 to December 1985, Levine parlayed a $170,000 investment into $12.6 million in illegal profits, the Securities and Exchange Commission has charged. Had he not overlooked a few small details—his carelessness had always been a problem—he might still be trading today. Even more astonishing than the amount of money Levine was able to make is the amount of money he might have made had he stayed in the business. At Levine's rate of return, he would have been a billionaire within another seven years.

Levine's arrest on May 12 ripped open the biggest scandal in recent Wall Street memory, one that goes to the heart of what makes people uneasy about today's supercharged deal-making. The authorities claim that Levine, a portly, affable 33-year-old investment banker who was earning $1 million a year at Drexel Burnham Lambert, was part of an insider-trading ring; he's already been linked to three young men formerly at some of the premier investment-banking firms and to one top lawyer. The SEC has charged that Robert Wilkis supplied information to Levine while at Lazard Frères & Company, and that Ira B. Sokolow did the same at Shearson Lehman Brothers. What's more, David S. Brown has resigned from Goldman, Sachs & Company after coming under investigation in the Levine case, and last week, Ilan Reich resigned from Wachtell, Lipton, Rosen & Katz, a prominent law firm specializing in mergers and acquisitions. Neither Brown nor Reich has been charged.


Ira B. Sokolow

According to a friend of Wilkis's, Levine had big plans for the ring and wanted a contact in every major investment bank. In persuading Wilkis to go along with the scheme, Levine is said to have told him that "everybody does it"—that is, insider trading—and that "all the people who are big and respectable did it."

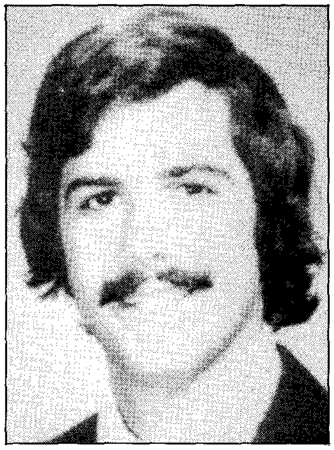
Robert Wilkis

Levine pleaded guilty on June 5 to insider trading and is cooperating with the authorities. As the investigation continues, reports persist that at least one other investment banker and a major arbitrageur may yet be caught up in the scandal.

Wall Street remains in shock, and yet, in a way, there is nothing particularly remarkable about Levine's actual crime. Indeed, insider trading—the illegal use of privileged information to benefit from swings in a stock's price—has long been a shadow on the Wall Street scene. Just two weeks after Levine's arrest was announced, for example, four young businessmen and a lawyer were charged with running their own insider ring. The four businessmen in this so-called yuppie case have already pleaded guilty.

What distinguishes Levine's crime, however, is its excesses, the sheer number of zeros needed to describe his gains. In that respect, the growth of Levine's investment portfolio tracks the boom in Wall Street's capital markets, and the rapid expansion of Wall Street personnel. In particular, the mergers-and-acquisitions field has exploded in the eight years of Levine's career. In 1979, the year after Levine joined Smith Barney Harris Upham & Company as an associate, there were 1,526 recorded mergers and acquisitions, involving around $34 billion, according to Martin Sikora, the editor of *Mergers & Acquisitions* magazine. In 1985, the last year of Levine's trading, the number of deals had grown to 3,337, and the dollar volume is estimated at over $140 billion.

That money is a powerful lure. The stock of a company about to be taken over or merged is likely to go up; anyone with advance notice that a deal might go through could potentially make money trading the stock. Investment banks, law firms, and other concerns involved in putting together deals have tried to organize systems to keep privileged information secret. In the end, however, the mergers-and-acquisitions business has to rely largely on trust and honesty—and, increasingly, that reliance appears to be misplaced. One study of twenty of the biggest deals of 1985 showed that in twelve there was a consistent pattern of rising stock prices before the announcement of the transaction ("The Bottom Line," *New York*, November 11, 1985).


David S. Brown

Dennis Levine—like his purported partners in crime—was successful and popular. Family, friends, teachers, co-workers, superiors, and underlings from every stage of his life recall his expansive and extroverted personality—though even his closest associates now concede they didn't really know him. Indeed, they were shocked by the revelation of his secret life precisely because they liked and trusted him so much.

His ultimate goal, claims one well-placed source, was to have a contact in every major investment-banking firm.

Jack Francis, his friend and professor at Baruch College, says that Levine was the "kind of guy who would never bounce a check, because it might hurt someone." Colleagues say he is devoted to his family, and one friend remembers him breaking off in the middle of a deal to pick up his son at school.

Levine's last boss, David Kay, co-head of mergers and acquisitions at Drexel Burnham, says, "He was interested in the training of our kids. He spent time with them. He was a rabbi to them, very forth-

Photographs: opposite page, background photograph by Larry Bercow; top left and top right, New York *Times*; bottom, A.P./Wide World.

IN COLLEGE, HE ONCE SAID THAT HIS GOAL WAS TO BE A MILLIONAIRE BY THE TIME HE WAS 30.

coming and genuinely interested in seeing them integrated into the fabric of the department."

No one remembers him taking a drug, drinking excessively, gambling, or even looking at a woman other than his wife.

Indeed, there were two Dennis Levines: the public Levine, whom most people knew as kind and trustworthy, and the private Levine, a liar and a crook.

DENNIS LEVINE WAS BORN AUGUST 1, 1952, AND lived in his parents' modest Bayside, Queens, home until he was 25. His father, Philip Levine, ran a small construction and aluminum-siding company. His mother was a homemaker. The Levines were a close-knit family. Philip Levine says he stressed unity above all else, and family members stay in close touch with one another. The oldest son, Larry, works in real estate. Robert runs the father's business. A sister died of a brain tumor when she was five and Dennis was seven.

With its redbrick homes and well-ordered lawns, Bayside has a small-town look about it. But the neighborhood, on the border of Nassau and northeastern Queens, is a way station between the ethnic ghettos of the city and the suburbs of Nassau or the more fashionable areas of Manhattan. Bayside's excellent schools are a magnet for parents, and nearly 90 percent of the graduates of Bayside and Cardozo high schools attend college. Philip Levine immigrated to Bayside from the Lower East Side via Brooklyn, and Dennis Levine continued the odyssey through Forest Hills to Park Avenue.

Levine's neighbors recall him as a "nice" though occasionally mischievous boy. Mrs. Edward Dintenfass, who has lived across from the Levines for more than 30 years, says that Dennis always offered to help when he saw her shoveling snow. But a classmate from a local junior high told a reporter that Levine gravitated toward a tough, Fonzie-like crowd and that he had a way with girls, or at least he cultivated friends who did.

His father says Dennis enjoyed all sports and games and excelled at swimming. But he adds that his son was also a voracious reader, constantly seeking new challenges.

Apparently, those challenges didn't extend to Levine's high-school work. He started at Cardozo and transferred to Bayside toward the end of his junior year, reportedly after a truancy problem. Administrators at both schools say he was an unremarkable student. In the 1970 Bayside yearbook, he doesn't appear in the pictures for any school organization, club, or team; next to his senior picture, the only activities listed are "hall patrol, service aide, tutoring."

Two years passed before he enrolled at Baruch College, a branch of the City University of New York, in the fall of 1972. (He later claimed on his Smith Barney application that he'd started in 1970.) By that time, Levine had firmly resolved to become an investment banker. His father says that once Dennis had decided to focus on a business career, he realized that Wall Street offered the best opportunities. Leonard Lakin, a member of Baruch's law department, recalls Levine saying that his goal was to become a millionaire by the time he reached 30.

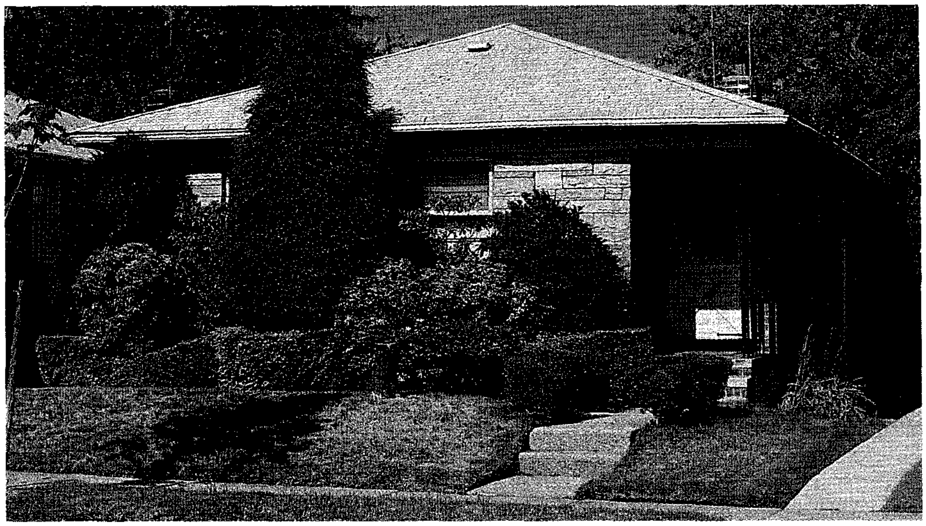
Levine's professors say he worked hard, and as his interest in finance grew, he began to distinguish himself. Lakin calls him one of the "two or three most impressive students" in his nineteen years of teaching. "Three things struck me about Dennis," Lakin says. "He frequently wore a three-piece suit—unusual for students in those days. He had a first-rate mind, far above even the good student. And he was very self-possessed, always in control of himself." At the end of one semester, Lakin assigned an article he had written for a law review, and asked Levine to make a presentation to the class. "He lectured brilliantly for 30 to 40 minutes," Lakin says. "Like a professor. He was dressed to the nines, full of self-assurance and confidence."

Levine adopted Lakin as a mentor, in a pattern he would repeat during his career. Lakin sensed that Levine was trying to ingratiate himself. "But there was nothing unctuous about it," he said. "It was more like, 'I want to get ahead. You've been successful in your field, I want to be like you.' "

Levine developed a similar relationship with Jack Francis. Francis at first thought of Levine as an "unremarkable student, very clean-cut, a little more friendly, and having a little more charm than the average student." But what soon impressed him was Levine's fascination with finance. He would regularly ask questions after class, and he would listen raptly to Francis's stories about his consulting work. "He was always going to do what he ended up doing—working in mergers and acquisitions and making a million dollars," Francis says.

While at Baruch, Levine met Laurie Skolnik, a pretty education major at C. W. Post college whose background was similar to his. Her father owned several successful gas stations in the New York area. Laurie, according to Francis, shared Levine's traditional views about marriage.

Levine's mother died of a cerebral hemorrhage shortly after he met Skolnik. Levine, who found the body, was badly shaken. Later, he dedicated his master's thesis to her memory. He was upset when his father, after a two-year inter-



The family home at 53-19 208th Street in Bayside, Queens.

Photograph by Jennifer Jecklin.

Until he was 25, Levine lived in his parents' modest Bayside home. Neighbors recall a "nice" but occasionally mischievous boy.

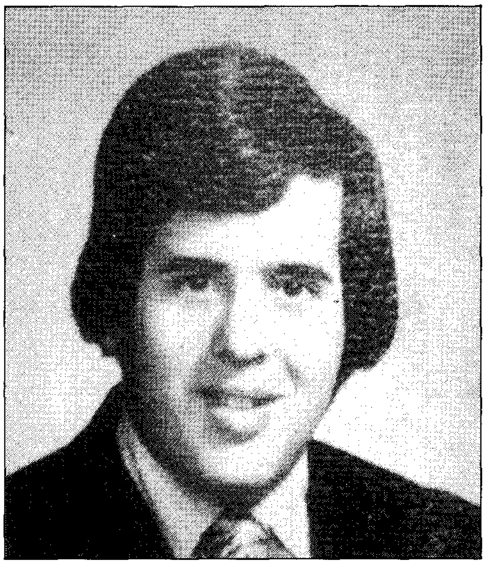
val, remarried. Although Levine was characteristically courteous to his stepmother, Francis says, "he had trouble with another woman sleeping in his mother's bed. He would say, 'It's just not my mother.' "

AFTER GETTING AN M.B.A. IN JUNE 1976, LEVINE began interviewing with investment banks. Francis remembers inviting him to his office for a dry run. "He came in with a $300-to-$400 designer suit with a cinched waist, and I told him, 'You look like a pimp.' He said, 'What do you mean? This is an expensive suit. It fits like a glove.' But he was a quick study and afterward he saw what I was saying, and he thanked me for pointing it out to him." Still, Levine had a hard time getting invited to interviews. "The thing that killed him was that he didn't have an Ivy League M.B.A.," Francis says. "But he wasn't a wimp. He kept getting interviews, kept doing well on them."

The interviews themselves were often wrenching. "He felt frustrated and discriminated against. A brash young Harvard M.B.A. would say to him in an interview, 'I have a Harvard M.B.A.; you have an M.B.A. from Baruch. Which do you think is better?' Afterward, we used to work out ways to answer those kinds of questions. 'I hope I'll be hired on my merits, not by where I went to school.' We tried to be sweet, rational."

Nine months of trying, however, yielded no results. During that time, Levine continued to live at home, and he worked part-time for his father and for Francis. Finally, in March 1977, he accepted a job with Citibank in the hope that a stint at a commercial bank would be a springboard to Wall Street.

Levine earned $365 a week as a management trainee in the corporate foreign-exchange department, a glamorous area in the bank. Levine's job, working closely with traders and corporate clients, no doubt reflected his status as a promising trainee.


In the yearbook, 1970.

Administrators at Bayside High School say he was an unremarkable student.

Another bright prospect at Citibank then was Robert Wilkis, who had grown up in Baltimore in circumstances similar to Levine's but had gone on to get degrees from Harvard and from Stanford business school. They became friends.

In December 1977, Levine married Laurie Skolnik, who was then working as a dental hygienist. The newlyweds moved to an apartment at 66-36 Yellowstone Boulevard in Forest Hills. At about the same time, with the Citibank job on his résumé, Levine again began making the rounds of investment banks. This time, Smith Barney was interested.

In early 1978, when Smith Barney hired Levine, Wall Street was beginning to change. The economy was picking up after the doldrums of the early seventies, and mergers-and-acquisitions activity was becoming hot. While the expansion of the eighties had yet to begin—Smith Barney would hire fewer than a dozen M.B.A.'s that year—the firm was already hiring a broad range of associates. Indeed, Levine was hired in part because the firm thought he might add a touch of competition to the homogeneous mix of Ivy League associates.

In June 1978, two months after he started work, Smith Barney sent Levine to its Paris office, a routine training assignment designed to acquaint associates with the firm's foreign business. Levine and his wife settled in at a company apartment at 80 Avenue Foch in the fashionable 16th Arrondissement. A Paris acquaintance describes them both as wide-eyed and innocent. "He was like a kid in a candy store. Later, when I read about him in the press, I was shocked just because he was so naïve."

Professionally, Levine failed to distinguish himself. As a trainee, he was responsible solely for technical analyses—number-crunching—and his work lacked depth and thoroughness, according to one knowledgeable source. Nevertheless, Professor Lakin remembers getting a transatlantic phone call from Levine describing the new post in glowing terms. "I don't remember exactly what he said he did," Lakin says. "But he gave me the impression he was in a very senior position."

In July 1979, Levine returned to New York and, after repeated requests, joined Smith Barney's mergers-and-acquisitions department. For a time, his career proceeded along established lines. Still a junior associate, he was seen by co-workers as an innocent. "A lot of people felt he was harmless," says one, "because his life was an open book. Whenever he made a new discovery, he'd tell you about it. It would just kind of blurp out."

At the same time, co-workers describe him as very aggressive, very entrepreneurial, and highly motivated—a large, barrel-chested man who wanted to get past the technical details to the cutting of the deal.

This impatience created friction with J. Tomilson Hill, then the head of the mergers-and-acquisitions department. Personnel reports indicate that Hill, who enjoyed a reputation for thoroughness and prudence, felt that Levine's work was careless and weak technically.

ON MAY 27, 1980, LESS THAN A year after returning from Paris, Dennis Levine went to Nassau, in the Bahamas, and walked into the offices of Bank Leu International, a subsidiary of one of Switzerland's oldest banks. There, he opened a trading account under the code name Diamond, his mother's maiden name. He told the bank never to contact him and said he would call in further instructions. On or about June 1, he made an initial deposit of $125,000, transferring the money from a Swiss account.

Where the money came from is something of a mystery. The authorities, if they know, are not saying. Levine's annual salary at Smith Barney was probably only about $30,000—and on that he had to support his family. It's possible he had a silent partner. It is more likely, however, that he had already been doing some secret trading—even as far back as his posting in Paris, where he's said to have become enthusiastic about foreign accounts and trading schemes. The Swiss account, for example, was almost certainly opened during his year in France.

In any case, Levine had renewed his friendship with Robert Wilkis, who by then was working in the mergers-and-acquisitions department at Lazard Frères. The SEC charges that Levine and Wilkis began a regular exchange of insider information in 1979—another indication, perhaps, that Levine was making illegal trades before opening the Bank Leu account.

On June 5, following Levine's instructions, the bank bought 1,500 shares of Dart Industries. The next day, Kraft, Inc., proposed a merger with Dart, and Levine made a profit of $4,093. In the next two months, Levine made two more small trades that netted him $33,000. Then, on August 24, he bought 8,000 shares of Jefferson National Life Insurance Company. A

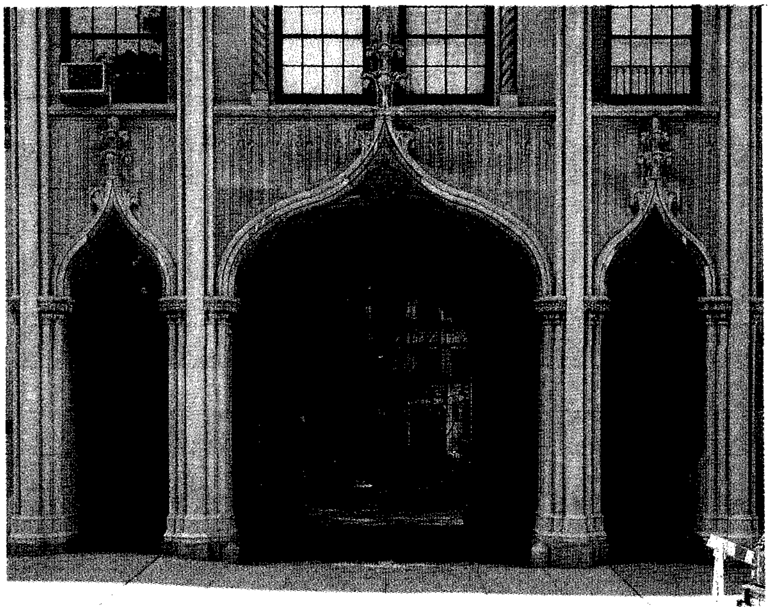
Photograph: Washington *Post*.

HE OPENED THE ACCOUNT IN NASSAU UNDER THE CODE NAME DIAMOND, HIS MOTHER'S MAIDEN NAME.

day later, he visited the bank again, to make his last substantial deposit—$40,000. On August 26, Zurich Insurance Company announced acquisition talks with Jefferson, and Levine made a profit of $155,734.

By the end of the summer, Levine had deposited about $170,000 into his account and had made slightly more than 100 percent on his money. He had also established precise procedures with Bank Leu that reflected an attention to detail that probably would have startled his superiors at Smith Barney. According to Bruno Pletscher, Bank Leu's general manager, Levine traveled to the bank by indirect routes and under assumed names, and he avoided staying on the island overnight so that even his wife wouldn't know he had been gone. He left no address or phone number, preferring to call the bank collect—usually during his lunch break—from pay phones.

At Bank Leu, Levine dealt primarily with Bernhard Meier, the bank's portfolio manager, and with Pletscher, who was then the number-two person at the bank, under Jean-Pierre Fraysse. If at first the bank officers didn't know what was going on, it's clear that eventually they came to know that their client had remarkable prescience, if not something else.



The gateway at 1185 Park Avenue, where he owns an apartment.

Last year, Levine began spending. He bought a luxury apartment, a fancy sports car, and expensive art.

Curiously, as Levine's trading activity increased—during his remaining fourteen months at Smith Barney, he executed eight more transactions, again more than doubling his assets—his performance at Smith Barney improved. He was still a support player in the mergers-and-acquisitions department, doing background work on deals. But reports from Hill said that Levine was buckling down and had matured, and Levine began to anticipate a promotion. At the same time, Levine began to demonstrate an eagerness to please and impress. "When he did a favor for you," one coworker recalls, "he always doubled the effort, went further than what was asked. He was like the host at a dinner party who wants his guests to enjoy themselves so much that he serves two entrées for everyone."

Levine's blush of success was tempered by a quiet legal development, however. In March 1981, the SEC extracted secret information from a Swiss bank, Banca Della Svizzera Italiana, by threatening to freeze its American assets. Bank Leu officials noticed that this unprecedented action could have enormous repercussions for banks that allow Americans to maintain secret accounts. An article in the March 30 *Wall Street Journal* described the action and reported the SEC's tough new stance against insider traders. On April 10, Fraysse sent a clip of the article to Bank Leu's general counsel, with a message attached: "We have one"—an apparent reference to Levine.

Levine, however, continued his trading unperturbed. Indeed, a week after the *Journal* story ran, he made his first trade in a deal involving Smith Barney. On April 7, he bought 5,000 shares of Reliance Universal. On April 13, Tyler Corporation, represented by Levine's employer, made a tender offer for Reliance, netting Levine more than $46,000.

When Levine's promotion finally came, early in 1981, it was a disappointment. Levine had hoped for a vice-presidency. Instead, he was made second-vice-president. The promotion raised his salary (including bonuses) from the $25,000-to-$35,000 range to the $35,000-to-$40,000 range. But it left him two full levels below the first-vice-presidency, or partnership, rank. Levine decided to leave.

The fall of 1981 was a busy time for Levine. On October 30, he flew to Bank Leu to change his account to one in the name of Diamond Holdings S.A., a Panamanian corporation he had established to ensure himself another layer of secrecy. Levine also made his first substantial withdrawal on that date—$25,000. As would become his custom, he asked for the money in $100 bills and carried the cash away in a small plastic traveling bag. Over the course of the next four years, he would withdraw $1.9-million.

In November, Lehman Brothers Kuhn Loeb hired Levine as a divisional vice-president in mergers and acquisitions. The new job carried the rank Levine had coveted at Smith Barney, offered a substantial pay increase, and meant Levine would be working in a highly competitive, old-line firm that he had always admired. He began on November 9, and celebrated his good fortune three weeks later by buying 10,000 shares of Four-Phase Systems, a potential takeover candidate represented by his new employers. On December 11, Motorola announced an acquisition bid for Four-Phase, netting Levine about $60,000.

By the end of 1981, Levine had a family—a son, Adam, had been born—he had the job he wanted, and, after his first full year of illegal trading, he had about $800,000 in his account at Bank Leu. He was not yet 30.

AT LEHMAN, LEVINE FOUND A MENTOR IN MERGERS-and-acquisitions boss Eric Gleacher. Coworkers say Levine's duties included watching the tape for trading patterns, talking to arbitrageurs (the big-money players who bet millions on potential deals), and gathering information. Indeed, the most prominent feature in his office was an extra-long phone extension cord. He gained a reputation among colleagues as a "rainmaker," someone who can bring in business.

Photograph by Dan Cornish/ESTO.

His penchant for digging out information was so strong that several co-workers, including Gleacher, once played a joke on him, asking him to investigate the rumored takeover of a nonexistent company. Throughout the day, as Levine became increasingly frustrated trying to track down the bogus story and went to Gleacher for help, Gleacher waved him out of his office, saying, "I'm busy now. Come back when you have the answer."

Some junior associates resented what they saw as Levine's inability to do the hard-core evaluative work. Nevertheless, his affability and good humor made him popular. "Of course he was a nice guy," says one senior Lehman official. "How the hell do you think he got all that information?"

The gathering of sensitive, nonpublic information is an acceptable—indeed, highly rewarded—practice on Wall Street. While it may fall into a gray area under the law, the SEC's policy is that if the information isn't used to trade securities, the agency won't prosecute. If Levine's superiors distrusted his methods—and some reportedly did—they were impressed by the results.

One senior official at Lehman recalls that not long after Levine's arrival, he touted Criton as a takeover target. "So we called them up, and they said, 'You're crazy.' Two weeks later, an offer was announced [by Dyson-Kissner-Moran Corporation] and we thought this guy had made a brilliant analysis. When I read later that he had bought shares in Criton himself, I realized he was playing both sides of the street. His information helped him in the firm, plus he was making a ton of money down in the Bahamas."

Indeed, the private Levine was more active than ever. At Lehman, he was reunited with Ira B. Sokolow, then 27, a graduate of the University of Pennsylvania and the Harvard Business School who had worked briefly at Smith Barney—where, one source says, Levine told Sokolow, "I have a way of making money." Sokolow had joined Lehman two months before Levine and, over the course of the next four years, leaked confidential information to Levine about more than a dozen transactions, according to the SEC.

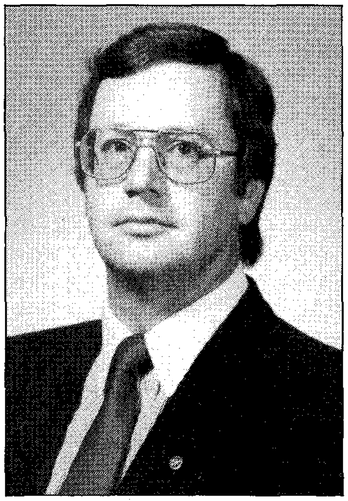
Levine now had at least two steady sources of information in place and was trading monthly. But a second small problem developed. In September 1982, Bank Leu's New York–based brokers, Europartners, became the subject of an SEC inquiry. On September 14, John Lademann, a Bank Leu senior officer in Zurich, sent Pletscher a telex noting the SEC's interest in five trades Levine had made during the past year. Lademann asked if there was an "insider problem."

Told of the inquiry, Levine assured Pletscher that it was just routine. But Pletscher called Lademann on September 16. After being told the details of Levine's trades, Lademann advised Pletscher to be very careful in placing stock orders in large numbers. On Levine's advice, Pletscher and Bernhard Meier then decided to spread the trades among a number of brokerage houses, a fact that would eventually be a key element in the investigation of Levine.

Levine, meanwhile, actually quickened the pace of his trading. By the end of 1982, he had more than $1 million in his account, and he kicked off 1983 with his biggest coup yet. Allegedly relying on information from Sokolow, he had bought 50,000 shares of Itek in November, and when Litton Industries announced a tender offer in January, Levine reaped more than $800,000 in profits.

Both 1983 and 1984 were even more lucrative for Levine. Though he reported taxable earnings of $60,000 and $81,000 respectively, his illegal investments were throwing off nearly $2 million annually. He withdrew exactly $490,000 from his Bank Leu account each year, though his life-style hardly seemed extravagant. He still lived in the relatively modest apartment at 225 East 57th Street that he had rented when he returned from Paris. Apart from a BMW sedan, acquaintances do not recall any sizable expenses he might have incurred.

Bank Leu International Ltd



As the authorities closed in, officials at Bank Leu warned Levine to stop trading until things cooled down. He refused.

The Bank Leu subsidiary in the Bahamas; Bruno Pletscher, the local general manager.

The public Levine seemed to be thriving as well. Though he was still in a relatively junior position in the firm, his timely information had marked him as a potential managing director, and his demeanor had changed to reflect his growing reputation. A former Smith Barney colleague, who remembers Levine as an overeager "puppy," ran into him at a Wall Street restaurant when Levine was at Lehman. "He was a lot smoother, a lot more self-assured," the colleague says. "He was very gracious, extremely well dressed. He just projected the image of a well-established guy."

By the end of 1984, however, a third small problem had appeared. On October 1, Levine bought approximately 53,000 shares of Textron. Three weeks later, Chicago Pacific bid for Textron, and Levine netted more than $200,000. The SEC, whose computers track the markets for unusual trading patterns, noted a jump in the stock's activity before the announcement and started looking into the matter. Levine's name came up. Acting on Lehman's behalf, he had told Textron before the bid announcement that he had knowledge of a possible takeover attempt. Under questioning by SEC lawyers, Levine lied about the source of his information—he said he had overheard two "gentlemen" talking in Drexel Burnham's reception area. The inquiry led nowhere.

At the time, Levine was more concerned with his career. He

Photographs: top, Michael Toogood/*Time* magazine; bottom, New York *Times*.

WHEN WORD REACHED THE MEETING THAT THE CROWN ZELLERBACH DEAL WAS OFF, LEVINE TURNED GRAY.

had not been made a managing director at Lehman, and a senior officer at the firm confirms that mergers-and-acquisitions chief Peter Solomon was blocking his promotion. Solomon, the officer says, thought that Levine was not yet mature enough for the post and that he was weak technically. Through a headhunter, Levine started negotiating with three firms for a new job.

Drexel Burnham, perhaps Wall Street's most aggressive firm, won the bidding war with a million-dollar compensation package, and made Levine a managing director at 32. But David Kay, the man chiefly responsible for hiring Levine, claims that the directorship was not a major factor in Levine's decision to leave Lehman. "Dennis was a star by anyone's admission, and Lehman was not about to give him up," says Kay. But in May 1984, Shearson/American Express had merged with Lehman, a move that "created a lot of ambivalence at [Lehman] and brought a window of opportunity for us."

WHEN LEVINE JOINED DREXEL BURNHAM, ON February 9, 1985, he brought with him a secret network of contacts, an insider-trading ring of which he was apparently the center.

Different sources close to the men who've been charged tell somewhat different stories about the way the ring was formed and the way it operated. (In keeping with Wall Street's reticence about the case, none of the sources would let his name be used.) A friend of Wilkis's paints a picture of Levine as a manipulator who made it easy for his contacts to join in his scheme and hard for them to refuse him information. He would supply a contact with a steady stream of information and later insist on a quid pro quo.

A source close to Levine, however, argues that Levine never used manipulation and that Wilkis actually started trading illegally before Levine did, a claim apparently borne out by the SEC complaint against Wilkis. (It states that Wilkis engaged in insider trading in April 1978.) What's more, this source says that Wilkis considered Levine his best friend, that the two men vacationed together, and that Wilkis and Levine were equally involved in the scheme.

Yet another source says that Levine recruited Sokolow without manipulation and that Sokolow went along for the money. There was no formal agreement between them before the first transaction, and it was only after Sokolow had given Levine information about Itek and the deal had closed that Sokolow asked for a fee. (Levine, who had made about $800,000 on the trade, allegedly paid Sokolow about $30,000.) This source claims Sokolow recruited David Brown, and that Levine didn't know Brown's name. A lawyer for Brown refused comment.

Lawyers familiar with the case say that Ilan Reich, a Columbia law school graduate who was reportedly making almost $500,000 a year as a partner at Wachtell Lipton, allegedly passed on information about takeovers to Levine. Wachtell Lipton was involved in 30 of the 54 takeovers or mergers in which Levine was charged with illegal trading. Robert Morrillo, a lawyer for Reich, would only say that Reich knew Levine through legitimate business dealings and that he did not know any of the others.

By one account, Levine's ambitions for the ring grew. A source close to one contact claims that Levine said he felt positively frustrated when he couldn't "get into" a certain investment bank, and that he hated missing opportunities to trade on deals he didn't know about. Ultimately, Levine allegedly said, he hoped to make more on deals than the investment banks that put them together. The source also claims that in addition to the men already implicated with Levine, others may be named.

ON JANUARY 18, SHORTLY BEFORE STARTING AT Drexel Burnham, Levine was back at Bank Leu, withdrawing $150,000. By almost any standard, Levine was now a rich man. His withdrawal left him with a balance of over $4 million, and his income from Drexel Burnham was going to approach $100,000 per month. (Not all of his trades were winners, however. Mixed in with his profits were $2 million in losses.)

Levine began spending. He bought a six-room apartment at 1185 Park Avenue (estimated value: $850,000) and a Ferrari Testa Rossa ($30,000 down, $60,000 financed), and he's said to have added to his already substantial art collection. A neighbor says he furnished his apartment expensively, and he was known among the building employees as a generous tipper.

But Levine was not the only person profiting from the ring. His trading activities had become a virtual cottage industry. Fraysse, Pletscher, and Meier were all "piggybacking," or copying, Levine's trades, as were a growing crowd of hangers-on connected to Brian Scott Campbell, then a Merrill Lynch broker who was handling a large share of Bank Leu's trades in New York. (Campbell left Merrill Lynch for Smith Barney about the time Levine began to work at Drexel Burnham.)

While all this was going on, David Kay says, he never doubted Levine. "He had a solid understanding of the business," Kay says. "He was keenly aware of the ingredients that go into the structuring of a department. He had good interpersonal skills. He was a good diplomat and was genuinely interested in the well-being of the department. Definitely a team player."

He started out at the firm auspiciously. "When a new guy comes in," Kay says, "we give him deals that are very visible both inside and outside the department, so he doesn't feel like he has to earn his spurs all over again. We did that with Dennis—Coastal, Crown Zellerbach—and he performed them exquisitely."

Unbeknownst to Kay, however, Levine bought 145,000 shares of American Natural Resources, the takeover target of Coastal Corporation, a Drexel Burnham client. On March 1, Coastal announced its bid and Levine cashed in his stock for a profit of $1.37 million, his largest to date.

Levine was on a roll, and as his stature grew at Drexel Burnham, he accelerated his trading. In mid-March, he bought 80,000 shares of McGraw Edison. Less than a week after that deal netted him $900,000, Levine bought 22,000 shares of Multimedia and 100,000 shares of Crown Zellerbach. It is as if by this time, any impulse toward caution had died in Levine. Not only were his transactions almost bound to attract attention, but three of the five trades he initiated that spring directly or indirectly involved his employer.

The arrogance suggested by Levine's trading patterns did not show up at Drexel Burnham, however. He remained popular with his colleagues, though in one small instance he seemed to overreach. Levine had found another mentor in David Kay, his immediate boss. But in an interview with a corporate-finance magazine, Levine told the reporter he worked directly under Fred Joseph, Drexel Burnham's CEO. "I said he was misrepresented," Kay recalls. "But Fred said he was exercising his muscle. Other than that, though, he was perfect."

Levine made another slip in his dealings that spring. Shortly after going to work at Drexel Burnham, he was assigned to a team representing Sir James Goldsmith in a potential takeover of Crown Zellerbach. In late March, Levine learned that Mead

One study of twenty of the biggest deals of 1985 showed that in twelve, there was a pattern of rising stock prices before the transaction had been announced.

The New York Stock Exchange on a recent day.

Corporation was also making a bid. He began buying shares in Crown Zellerbach. On April 25, representatives from Mead and Drexel Burnham met with Goldsmith at his headquarters in New York, a private home on East 80th Street. During lunch, the representative from Mead was called to the telephone, and when he returned, he told the group that Mead was dropping its bid. In court papers filed later, Roland Franklin, Goldsmith's chief American adviser, said, "When it was disclosed that the Mead deal was not going through, it struck us both that Dennis Levine went gray, and we both exchanged ... a look, and we speculated ... that he had a large number of shares.... When the meeting broke up, Goldsmith said to me or I said to Goldsmith, in a lighthearted way, we suspected that he was anxious to get to his broker as quickly as possible."

Franklin and Goldsmith were right. That afternoon, Levine called Bank Leu and gave orders to sell all his Crown Zellerbach stock immediately, Pletscher says. Levine still cleared $80,000 on the transaction.

In less than three months after joining Drexel Burnham, Levine made more than $2.6 million, and the best was yet to come. On April 30, he bought 74,000 shares of Houston Natural Gas, which he converted into a $900,000 profit after an offer by InterNorth on May 2. And on May 6, he bought 150,000 shares of Nabisco, which he sold at the end of the month for a $2.7-million profit when R. J. Reynolds announced merger talks.

WITH THE NABISCO TRADE, LEVINE'S FORTUNES peaked. The balance in his account had passed $10 million. He had been made a managing director of one of Wall Street's premier firms. He was popular with his colleagues, esteemed by his superiors. And he was living in a grandeur that he could only imagine as a young man. Someone of prudence might have stopped then, or at least slowed down. Pletscher even suggested that Levine shift his account into the bank's discretionary fund, where it would be harder to trace. But Levine told him he hadn't made enough yet. He would continue trading.

And then the problems, the small black dots in the distance, began to connect. In late May, Merrill Lynch received an anonymous letter accusing Carlos Zubillaga, a Merrill Lynch trader in Caracas, Venezuela, of trading on inside information for his own account. Merrill Lynch began an investigation, and Zubillaga said that he was getting advice from Campbell, Bank Leu's main broker.

That June, Merrill Lynch turned over its findings, including a record of Bank Leu's transactions, to the SEC's chief investigator, Gary Lynch. Though Levine stopped trading that summer for the first extended period, he was apparently unaware of the tightening web of evidence.

In July, the SEC opened a formal investigation into Bank Leu's trading, and by the end of the summer, commission investigators had compiled a list of 27 suspect stocks that Bank Leu had traded.

On August 23, Levine returned to Bank Leu to make a $150,000 withdrawal. Shortly afterward, the SEC telephoned Meier for questioning. Pletscher recalls the normally controlled Meier storming into his office and announcing, "We are in the shit."

When Levine called the bank a few days later, however, he acted unfazed by the news of the inquiry and arranged a meeting to review the situation. On September 2, he flew down to Nassau and told Pletscher and Meier the investigation was "no problem. We can deal with this matter." He then proposed a cover-up plan. He said the bank officers should tell the SEC that his trades were the result of investment decisions made by Meier as part of the bank's managed portfolio. When Pletscher reminded him that his trades had not been part of the bank's managed portfolio, Pletscher says Levine said, "The SEC does not know that, and if you go to the SEC and tell them that you have traded in the stocks on behalf of your managed portfolios, you are the smart guys; you have decided to buy these securities and allocate them throughout your portfolios; the SEC cannot prove the opposite."

Levine then signed an agreement appointing the bank manager of his account. But when the bank suggested that he halt trading until things cooled down, Levine refused. He said that showing he was scared would be proof of his guilt.

Three weeks later, Levine was back at the bank, this time asking Pletscher and Meier to destroy the identity papers with which he had opened his original account. The officers agreed that since the account had been transferred to the Panamanian corporation, the old records were extraneous, but neither man

Photograph by Michael Melford/Wheeler Pictures.

FOR SOME TIME, HIS TRADING HAD BORNE LITTLE OR NO RELATION TO HIS NEEDS OR TO THE RISKS.

apparently wanted to take responsibility for destroying them. In the end, they jointly deposited them in the shredder.

The two refused, however, to destroy the withdrawal receipts that Levine had signed with his own name. When they explained to him that they were the bank's only proof of the transactions, Levine, according to Pletscher, suggested they lose them. At the same time, Levine started to elaborate on the cover-up, providing Meier with short analyses that would justify the trades as having been based on public information.

At the end of October, Levine returned to the bank to transfer his account, through certain foreign intermediaries, into a second Panamanian company, International Gold, Inc., and to request once more that the bank get rid of withdrawal receipts. But again Bank Leu refused.

During November, Levine visited the bank to make withdrawals and to help Meier prepare for his deposition to the SEC, according to an SEC complaint. Again Levine made clear his eagerness to resume trading, telling Pletscher that it was a shame to earn only a low interest rate when he could easily be making 100 percent on his money.

At this point, the bank's Bahamian officers were solidly supporting Levine's cover-up plan. According to minutes of a meeting on November 21, Fraysse, Pletscher, and Meier agreed to "maintain our position of an aggressive, imaginative and successful . . . bank."

Once again, with the SEC closing in, Levine began to trade. On December 3, he bought 100,000 shares of Union Carbide—a company he represented at Drexel Burnham—and on December 9, GAF announced a bid for the company, earning Levine $127,062. The same day, he bought 10,000 shares of Midcon, 24 hours before the company raised its dividend, netting him a quick $64,000. It was Levine's last successful trade.

BY MID-DECEMBER, PLETSCHER WAS HAVING SECOND thoughts. He didn't believe the cover-up would work, and when Bernhard Meier, Levine's closest contact at the bank, resigned on December 16, the bank instructed its American lawyer, Harvey Pitt, to make a deal with the SEC.

Pitt negotiated the bank's immunity from prosecution in exchange for testimony about Levine's account. (Pletscher and Fraysse were also granted immunity.) The bank still insisted, however, that identifying the owner of the account would violate Bahamian secrecy laws. On April 15, the SEC took Pletscher's deposition in London; he discussed Levine's account without naming Levine.

Levine was unaware that the bank was cooperating with the SEC. He continued advancing his cover-up plan and railed against the bank for suspending his trading. Remarkably, even as he threatened Pletscher with a lawsuit if the bank revealed details of his account, he was also threatening to withdraw his funds if the bank didn't lift its ban. In March, Levine had even approached Pletscher with a "genius" plan, involving mutual funds, that would allow him to restart trading.

That Levine would want to trade with the SEC investigation so close, and with so much money already in his account ($10.3 million), suggests that his trading had become a compulsion. Indeed, for some time his trading habits had borne little or no relation to his financial needs or the risks involved. It could no longer be argued that he was trading for his family's security. Any new transactions would jeopardize that. If before, he had been trying to beat the system, now he would only be baiting it.

The end was close. After getting an overview of the secret operations from Pletscher's April deposition, the SEC began targeting the person behind the account. In a May 7 meeting with Bank Leu lawyers and American officials, Paul Adderley, attorney general of the Bahamas, agreed not to prosecute the bank in the event it identified the owner of the account. Two days later, after Adderley had put his assurances in writing, the bank gave the SEC their man.

On that same day, Bank Leu got a written demand from Levine to transfer $10 million from his account to a bank in the Cayman Islands. Bank Leu did not comply, and on May 10, the SEC got a court order freezing Levine's assets.

On the evening of May 12, Levine answered a subpoena at the U.S. Attorney's office in lower Manhattan and was arrested for securities fraud, perjury, and two counts of tax evasion. He spent the night in jail. Soon, he was fired from Drexel Burnham. On June 5, accompanied by his lawyer, Arthur Liman, Levine pleaded guilty to four felony counts and issued a statement he had written, saying that he had agreed to cooperate fully with the U.S. Attorney's office and the SEC, and that he had "remorse for my conduct, not excuses."

His sentencing has been postponed until November. Under the four felony counts, he faces up to twenty years in prison. As part of his plea agreement with the government, Levine gave up $11.5 million in assets, including his account at Bank Leu, his shares in Drexel Burnham (estimated value: $260,000), his Ferrari, his benefit and pension plans. Levine was left with his apartment, his 1983 BMW, life insurance, IRA assets, an interest in his family's Bayside residence, and two Citibank accounts to pay day-to-day living expenses and his lawyers' fees. The Internal Revenue Service, however, has assessed $8.5 million in alleged back taxes and penalties and put a lien on everything. Last week, Levine sued to get the lien lifted, citing "grave personal hardship."

On July 1, Wilkis and Sokolow each signed consent decrees with the government, and both are cooperating with the investigation. The SEC says that Wilkis made $3.3 million in illegal trades and that Levine paid Sokolow $120,000 for inside information. The only official of Bank Leu charged with insider-trading violations was Bernhard Meier, who is now living in Switzerland. The SEC says a remedy is being pursued.

THE QUESTION REMAINS—WHY DID LEVINE DO IT? Some people blame the new Wall Street, and it's easy to find explanations there. The lack of long-term loyalty between bankers and firms, and between firms and clients, and the cutthroat competition for enormous fees all contribute to an ethos in which money is the only real measure of success.

But even in that context, Levine's ambitions seem a little larger, his personality traits a bit more exuberant than those of his colleagues. Interviewers at Smith Barney, recalling his enthusiasm, say he would have been hired in any era. His illegal trades started only a short time after he got to Wall Street, and once he started, he couldn't stop. He is said to have told Sokolow, "Why be an investment banker when you can be a client?"

For some time, the private and public Levines had been converging. As he became more self-assured and proficient as a banker, his secret trading grew riskier and more flamboyant. Clearly, he was emulating his true mentors, the corporate raiders and entrepreneurial wheeler-dealers he served daily on Wall Street. But when Levine's two selves finally met, it was too late—his crime had been exposed, his career destroyed. It was one of the few mergers that Dennis Levine could not profit from. ▬

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HEARTBURN

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OPENS FRIDAY, JULY 25TH

TOM HANKS'S REAL SPLASH

A FUNNY GUY GROWS UP IN 'NOTHING IN COMMON' • BY DAVID BLUM

IF YOU WANT TO GET SOME IDEA OF how important the movie *Nothing in Common* is to actor Tom Hanks, consider that he recently spent much of a milestone day in his adult life with me.

We'd been chatting about the movie, eating lunch, walking around the Upper West Side, getting to know each other, when I asked him how old he was.

"I'm 30," he offered hesitantly.

I asked him when he would be turning 31—would it be any time before this article came out?

"Well, actually," he said, staring rather sheepishly at his black Reeboks, "I haven't been telling people this, and I'm not really sure why, but today is my thirtieth birthday."

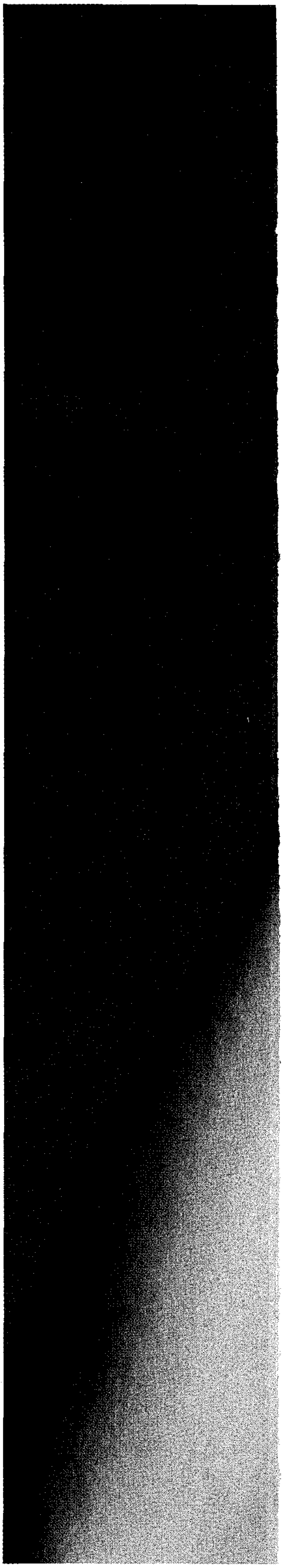
Shouldn't Hanks be spending this day acting neurotic? Worrying about his acting future? Looking for gray hairs in the mirror? What is he doing with me on his thirtieth birthday, eating a Caesar salad at the Conservatory restaurant in the Mayflower Hotel?

Tom Hanks is not, in fact, neurotic. He is just a funny guy who has made a movie that is profoundly important to him, because it shows that he is something more than merely a funny actor. And he wants desperately to make sure this movie is a big hit—so much so that he thinks nothing of spending most of his thirtieth birthday promoting it.

Nothing in Common ("Movies," page 60), which opens July 30, is a Tom Hankie movie—a comedy-drama directed by Garry Marshall that sends audiences groping for a Kleenex. And it is a major move for Hanks, who has spent almost every minute of his movie career playing straight comedy—every minute, really, except for the first few moments he spent onscreen, in a 1980 slasher movie called *He Knows You're Alone.*

Since then, he has played almost every type of comic role imaginable, and in record time: Always in tremendous demand, he has just finished his seventh movie in three years, and seems quite prepared to jump up from his salad and start acting again.

His first major movie appearance was in *Splash,* the Ron Howard movie that is now considered a watershed fantasy-comedy of the 1980s, perhaps because it grossed more than $60 million at the box office. In it, he played Allen Bauer, an ordinary man who falls in love with a mermaid (Daryl Hannah with fins). He went on to appear as Rick Gassko, the wide-eyed groom-to-be in *Bachelor Party;* Lawrence Bourne III, the Yale gradu-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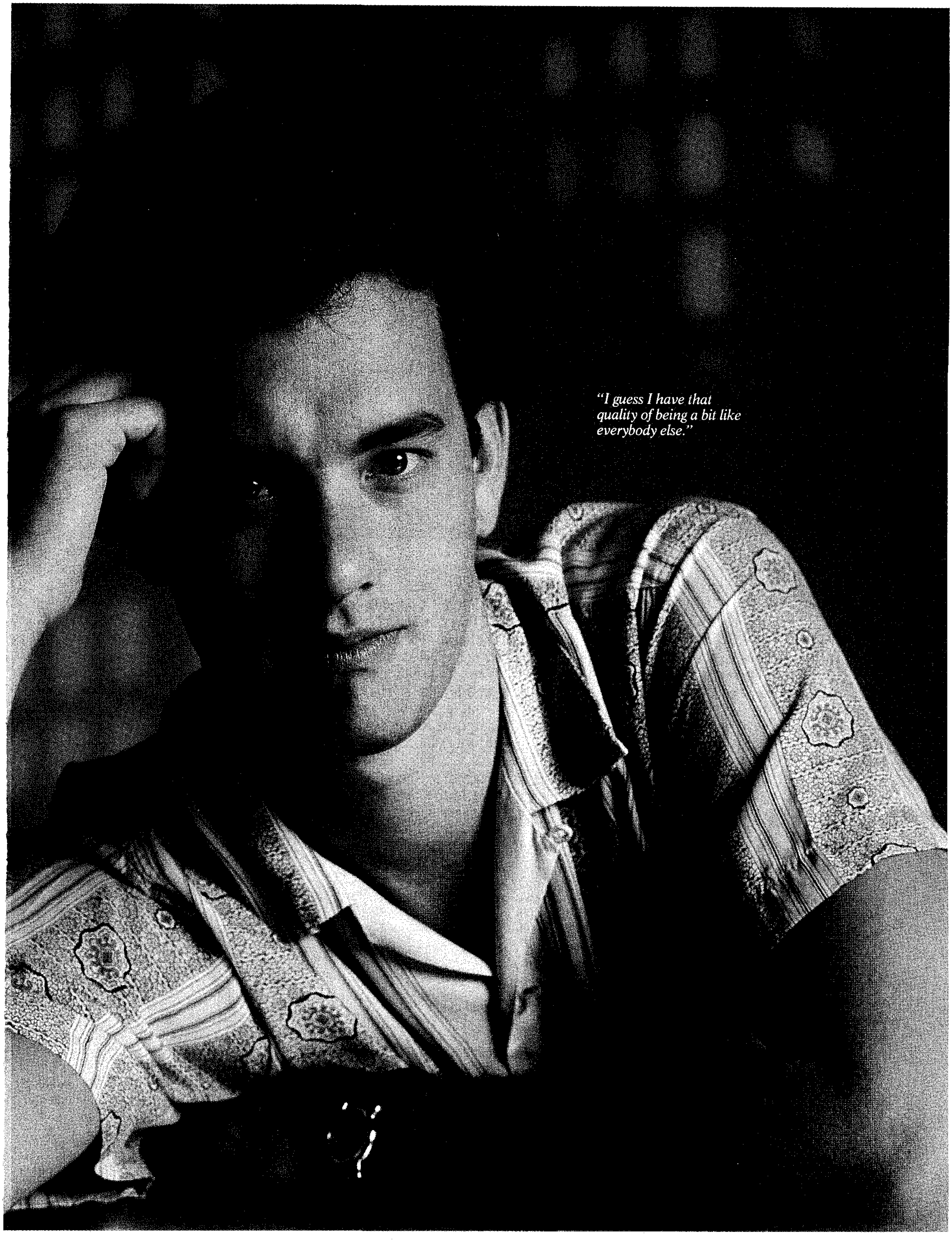


"I guess I have that quality of being a bit like everybody else."

PHOTOGRAPH BY DANA FINEMAN

GETTING SERIOUS: *Hanks likes being a funny guy, but he's getting a little tired of it. "You can only fall in love with a mermaid so many times," he says, "or sit on a scaffold and go, 'WAGAWAGAWAGA!'"*

FANTASY LIFE: *With Daryl Hannah in* Splash.

ate turned Peace Corps worker in *Volunteers;* Richard Drew, the classical violinist mistaken for a secret agent in *The Man With One Red Shoe;* and Walter Fielding, the businessman who renovates his home in *The Money Pit,* which may have made money simply because Hanks was in it.

Each of these parts developed Hanks's movie persona—a guy with a cute, charming, plugged-into-the-wall-socket sense of humor and a wiseacre sexuality that women often seem to find quite irresistible. In *Splash,* a beautiful mermaid falls in love with him on the spot; in *Volunteers,* a gorgeous Smith College valedictorian enjoys wild sex with him. *Nothing in Common* puts Hanks between two beautiful women who adore him, and under the covers with a stewardess before their plane lands.

"I think it's because there are a lot of writers who aren't very attractive but who are fairly funny and *want* to have sex a lot, so they write about these guys who are not very attractive, but they're funny and *do* have sex a lot," Hanks says by way of explaining his character, "so I guess I'm the chief beneficiary of that. It's not like I say, 'I'd like to do this movie . . . but I've got to have sex more often!' "

With *Nothing in Common,* however, Tom Hanks has moved beyond the Peter Pan image; he's deeper, a little closer to a young Cary Grant. And the movie is genuinely tragic. "I don't get to fire any automatic weapons in it at all," Hanks says.

THE LEAP HANKS HAS MADE IN *Nothing in Common* is the kind that hot actors ordinarily balk at. He plays David Basner, a fast-rising Chicago advertising executive who has the traditional Hanksian characteristics—nonstop wit, endless charm—but must learn to put those things aside so he can deal with an unexpected family crisis.

His father (played by Jackie Gleason) and mother (Eva Marie Saint) have just split up after 34 years of marriage. Gleason's career as a children's-clothes salesman is falling apart. Saint's attempts to date have ended in drunken embarrassment.

Into this crisis walks their only child, Hanks, who had left his parents far behind before he ever got a chance to know them, or stop resenting their intrusion into his life. With the breakup of his parents' marriage, Hanks becomes close to each of them for the first time.

"I don't believe in *shpritz* to make an actor look like he's crying," says Garry Marshall. "And Tom didn't need it. He cried real tears. He's a real actor."

As with his last movie, *The Flamingo Kid,* Marshall has taken a dramatic premise and given it a comic touch. In the original script, written by first-time screenwriters Rick Podell and Michael Preminger, the story focused almost entirely on the developing relationship between father and son. (In fact, the writers had originally conceived their story as a made-for-television movie, but found movie producers more receptive than the networks.)

With the involvement of Hanks and Marshall, though, the script quickly turned more comic. Marshall ordered up more scenes set in the advertising agency where Hanks works, and cast several members of Chicago's Second City comedy troupe to play Hanks's advertising colleagues.

Nothing in Common PRETTY much owes its existence to Hanks, who picked it out from among the twenty or so scripts that come to him each day. His personal manager and his William Morris agent read through the submissions and forward the best; Hanks ends up reading about three scripts a week.

"You know in the first three pages if you're going to *want* to do the thing or not," Hanks says. "With this script it was clear that this was going to be a good movie." Hanks committed.

With that promise, Alexandra Rose (who co-produced *Norma Rae,* among other movies) approached Marshall, who'd created such hit television sitcoms as *Happy Days* and *Laverne & Shirley,* and the 1982 comedy *Young Doctors in Love,* before doing *Flamingo Kid* in the summer of 1983. Marshall wanted to make another comedy with a strong dramatic element, so *Nothing in Common,* with Tom Hanks attached, seemed like the perfect property.

Marshall finally agreed to do the project when he found out that Jackie Gleason had agreed to play the part of Hanks's father—three hours after he was given the script.

Faced with the considerable task of selling a movie where, as Garry Marshall puts it, "nobody flies and nobody dies," Tri-Star Pictures has decided to put it up against strong competition from the summer lineup, hoping it will be the adult summer hit that fills the gap left by such movies as *Back to School, Ruthless People,* and *Aliens.*

PLAYING AN AVERAGE GUY CAN have its advantages. Hanks walked through the Upper West Side the other afternoon without so much as a pair of sunglasses to disguise him, and yet not a single person recognized the famous movie star.

"I guess I have that quality," Hanks

says, "of being a bit like everybody else."

Hanks grew up as a middle-class kid without a whole lot of ambition or evident talent. He spent his childhood in Oakland, California, not excelling at much of anything—though he did act a little in school plays that he doesn't remember very well. "My idea of a good time growing up was taking a bus to Sacramento," he says.

In 1976, he transferred from a Bay Area junior college to California State University at Sacramento, where he began thinking about an acting career.

"Acting classes looked like the best place for a guy who liked to make a lot of noise and be rather flamboyant," Hanks says. "I spent a lot of time going to plays. I wouldn't take dates with me. I'd just drive to a theater, buy myself a ticket, sit in the seat and read the program, and then get into the play completely. I spent a lot of time like that, seeing Brecht, Tennessee Williams, Ibsen, and all that."

Through his acting classes he met Vincent Dowling, who ran the Great Lakes Theater Festival in Cleveland. Dowling invited Hanks to be an intern at the Festival—which ended up as a three-year education in everything from lighting to set design to stage-managing. It also meant dropping out of college.

By the end of his stay there, though, Hanks knew he wanted to become an actor. He'd won the Cleveland Critics Circle Award for best actor for his performance as Proteus in *The Two Gentlemen of Verona*—which also happened to be the last role in which Hanks ever played anything remotely resembling a bad guy. "I guess I see myself playing more Jimmy Stewart–type roles than anything else," he says.

He moved to New York in 1978 and married actress and producer Samantha Lewis, with whom he had two children. The couple separated last year, and Hanks has since left his New York apartment behind for a house in the San Fernando Valley. During his New York years, he acted with the Riverside Shakespeare Company and auditioned often; in addition to his brief slasher-movie role, he got a part in a TV movie called *Mazes & Monsters.*

That appearance led to his successful audition for a part in *Bosom Buddies*—an ABC sitcom that has recently attracted something of a cult following in syndication, in large part the result of Hanks's newfound fame. Television critic James Wolcott, writing in *The Village Voice* in 1981, called it a classic. The American public didn't share Wolcott's tastes at the time, however, and the show—which revolved around two advertising executives who dressed up as women so they could live in a females-only hotel—was canceled after two seasons.

But that role, in which Hanks was just beginning to reveal his talent at playing an average guy, led him to director Ron Howard, who at that moment was looking for an average guy to fall in love with a beautiful mermaid.

HERE IS WHAT IT IS LIKE when Tom Hanks plays a game of golf.

He is excited enough at first. He gets his clothes and his clubs and his partners and starts to play.

He makes it through several holes.

Then, around the eighth hole, he stops and looks around the golf course.

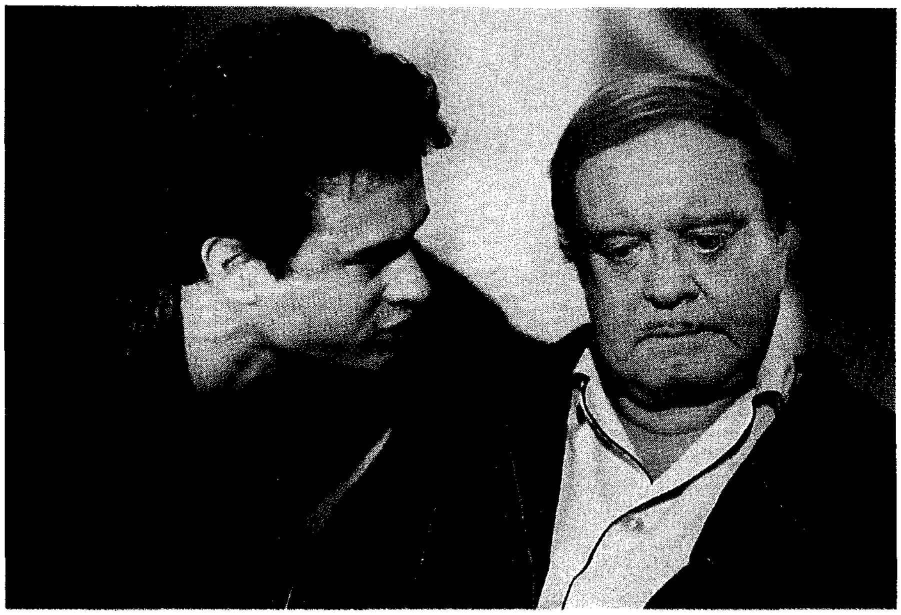
He is bored out of his mind.

"What the f--- am I doing here?" he says.

And leaves.

This is also what it is like when Hanks considers his future.

"I don't understand this goal-oriented-society kind of thing," he says, "where people say you've got to have goals. You've got to have in mind what it is you want before you get it. I think people like that are a pain in the ass. I think you play it by ear and see what comes along.



REAL LIFE: *With Jackie Gleason in* Nothing in Common.

"I do this thing fairly well," he says. "I'm a funny guy. I guess that's the thing. I am. I'm not afraid to admit that. *Damn it!* That's *nice!* I like being a funny guy!"

But at the same time, he's also a little tired of being a funny guy.

"You can only fall in love with a mermaid so many times," he says, "or join the Peace Corps so many times, or sit on a scaffold and go, 'WAGAWAGAWAGA!' "

Hanks's thoughts about acting in this respect—as in most others—are different from those of many of his peers. In an era when Robert De Niro gains 50 pounds to play the role of an overweight boxer, Hanks's approach is beguilingly simple.

In fact, his only spoken regret about any of his performances concerns his effort to learn to play the violin in *The Man With One Red Shoe.*

"It was a mistake," he says. "I should have learned to act playing the violin. I thought I botched it."

For his role as an advertising executive in *Nothing in Common,* Hanks took pains not to learn too much about the job—and his performance reflects his growth as an actor. Hanks attempts to portray a transformation from a selfish yuppie to a sensitive, loving son; and through sheer force of character and personality, he pulls it off in ways that are likely to attract more attention to his talents than ever before.

In his next movie, *Love Is Ever Young,* Hanks plays the first totally dramatic role of his career, a World War II fighter pilot who falls in love with an Israeli girl. The movie, written and directed by Moshe Mizrahi, is set for a fall release.

THE MIDDLE OF THE AFTERNOON approached, and my guilt about taking up valuable hours on Hanks's thirtieth birthday kept growing. He seemed particularly amiable about it, though, and it got me to thinking about the things I'd read about him—including, in one article, the fact that he had turned 30 sometime last year.

"Oh, I've told different things to different people," Hanks said. "My manager doesn't think I should be telling people my age, so I try not to."

"So *is* this your thirtieth birthday or not?" I asked him.

He just flashed me a smile. I figured he probably didn't hear me. Maybe it was his thirtieth birthday. Or maybe it was just a funny guy's idea of a joke. ▬

SPLITTING IT UP

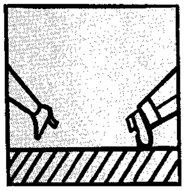
A USER'S GUIDE TO THE NEW DIVORCE LAW • BY STEPHEN A. NEWMAN

ADULTERY USED TO BE THE principal ground for obtaining a divorce in New York. The ancient sin determined not only whether you got a divorce but also what it cost (adulterous wives received no alimony) and how matrimonial lawyers practiced (often with the aid of detectives, who tapped phones, followed errant spouses to their trysts, and placed "bugs" under beds).

Those flamboyant days, the era of the "divorce bomber," are for the most part gone. New York's divorce law has been completely restructured, and today's lawyers must call on skills very different from those their forebears used.

What follows is a description of the law as it stands today, together with some practical advice about selecting lawyers and keeping costs down. Your objective in all of this is to emerge from divorce proceedings sane, civil, and solvent.

THE LAW: A PRIMER



THE EQUITABLE DISTRIBUTION Law, which took effect on July 19, 1980, is in its legal infancy, and major questions of interpretation remain. Litigants whose cases are now being heard are in some sense guinea pigs, as trial judges test legal theories and apply the new rules with only limited guidance from appeals-court rulings.

Nevertheless, some basic themes appear in the statute itself and in some key cases that have already wound through the courts. First and foremost, the law views divorce as the termination of an economic partnership of husband and wife. Everything you and your spouse have accumulated during the marriage is "marital property," no matter which spouse has formal legal title. Property you acquired before marriage is "separate property," as is anything received by way of gift—from anyone other than your spouse—or inheritance at any time (but see page 44).

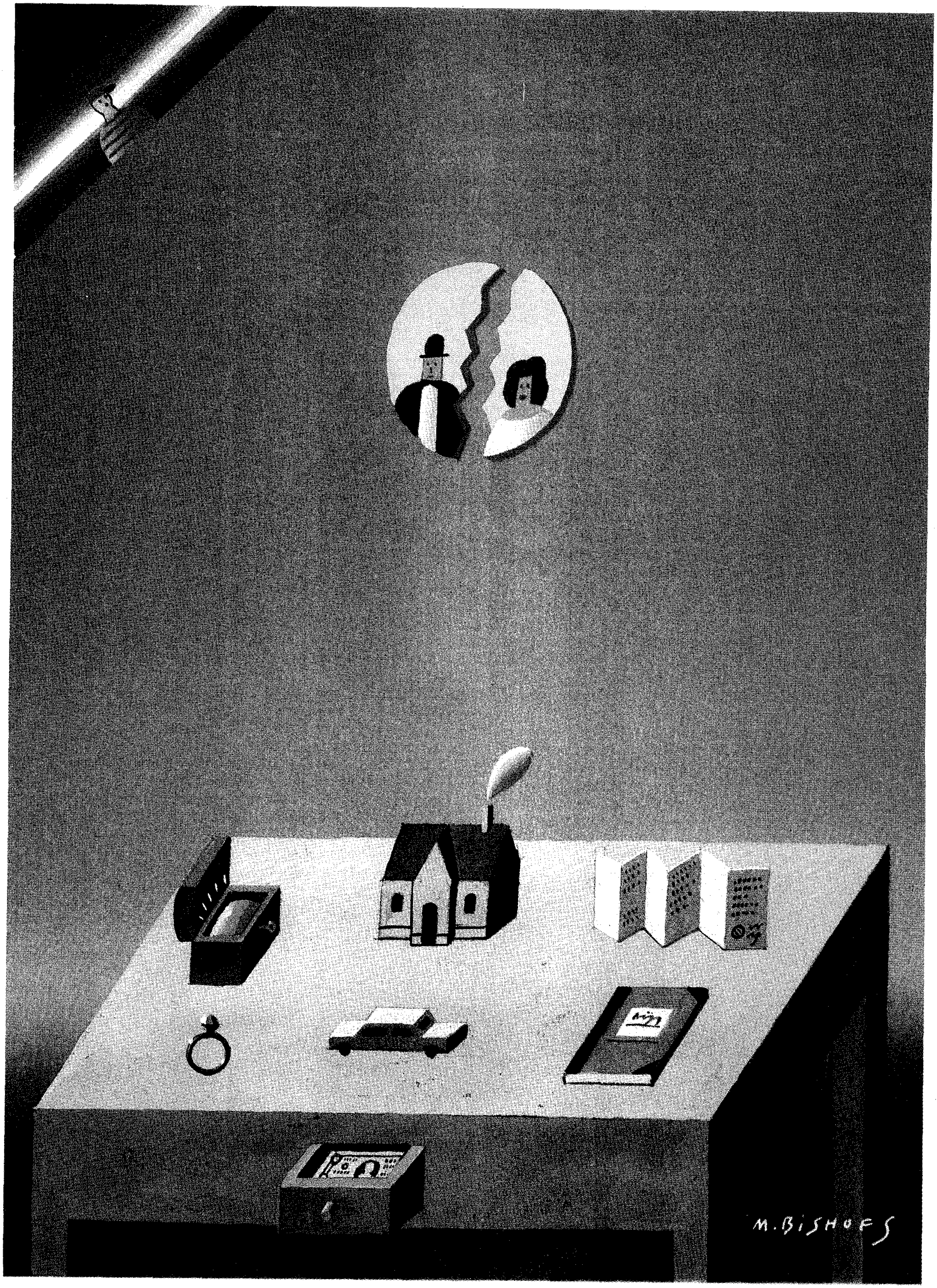
Marital property all goes into a single kitty, to be "distributed equitably between the parties." Separate property stays your own. Distribution of the marital assets is not viewed as a handout to the non-titled spouse, but as his or her fair entitlement as a marital partner.

New definitions of "property" have been created by the law. In the recent case of *O'Brien* v. *O'Brien*, the Court of Appeals (the state's highest court) declared a doctor's newly acquired medical license to be marital property subject to equitable distribution, even though it is not salable or transferable. "The New York Legislature," wrote Judge Richard Simons, "deliberately went beyond traditional property concepts when it formulated the Equitable Distribution Law." So don't be surprised if upon divorce all manner of things—from household items to an art collection to an obstetric practice and its pension-plan benefits—are deemed marital property.

The Equitable Distribution Law reflects the belief that financially dependent spouses—mostly wives—should share in the money and property their partners accumulate during the marriage. Upon divorce, however, dependent spouses are expected to go to work as soon as possible to become self-supporting. "Spousal support, known as maintenance, typically is given, if at all, for between three and seven years," says Lois Brenner, head of the matrimonial department at Ballon, Stoll & Itzler. "The courts feel that's enough time for most women to prepare themselves to enter the job market."

Still, an important 1985 appellate case holds that long-term maintenance should be awarded if a spouse can show she has little hope of getting a job. In *Murphy* v. *Murphy*, a 47-year-old housewife with a high-school education was awarded $200 per week in maintenance for five years. On appeal, the maintenance award was extended indefinitely until her death or remarriage. The appellate panel recognized that the wife, who did not work throughout the more than twenty years of the couple's marriage, would not be able to compete effectively in today's labor market.

The court noted that its conclusion



ILLUSTRATED BY MARIS BISHOFS

NO FAULT: *"Don't expect your day in court to be like* Divorce Court *on television," says veteran matrimonial lawyer Norman Sheresky. "The judge now wants to know how much, not who's to blame."*

would differ "where the ex-spouse is relatively young, has recently been gainfully employed and possesses the educational background and experience to enable her to become self-supporting at some time in the reasonably foreseeable future." For employable women, even those who had planned to stay home and raise children, it appears that the modern working woman has become the divorce law's model.

VIRTUE IS IRRELEVANT

UNDER THE EQUITABLE Distribution Law, financial considerations have taken center stage and fault-finding has receded to the wings. "Judges don't want to hear about marital squabbles, intrigues, and infidelities," says veteran matrimonial lawyer Norman Sheresky, of Colton, Weissberg, Hartnick, Yamin & Sheresky. "Don't expect your day in court to be like *Divorce Court* on television. The judge now wants to know how much, not who's to blame."

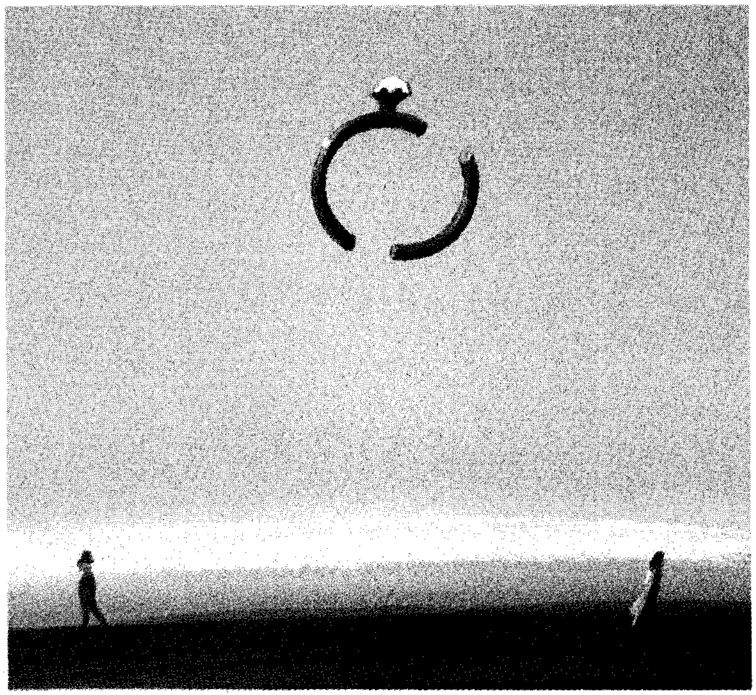
The state's highest court has ruled that ordinary fault (and that presumably includes adultery) is not relevant to the equitable distribution of marital assets. Only where fault "shocks the conscience" will the bad conduct of a spouse be taken into account. A New Jersey case, *D'Arc* v. *D'Arc,* provides a good example: The husband, during the divorce action, offered to pay $50,000 for the murder of his wife. That sort of behavior is sure to shock most judicial consciences.

While your spouse's generally obnoxious behavior will not affect the distribution of assets, his or her *economic* misconduct will be taken into account. A spouse who is discovered freely spending most of the marital assets on himself, or who tries to hide assets, will probably be penalized in the ultimate division of property.

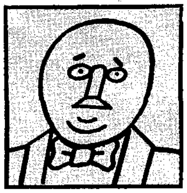
One upstate appellate court has said that fault also may be considered in awarding future maintenance (as opposed to distributing existing assets). A wife took the Fifth Amendment when asked about an alleged adulterous relationship, and the court inferred marital misconduct and took it into account when awarding her maintenance. It seems doubtful to me, however, that the two appellate departments that cover the New York City metropolitan area will go along with this idea.

Although the judge may consider fault of little moment in deciding how the assets are divided, the question of fault is important if the parties don't agree on getting the divorce itself. New York does not provide for a no-fault divorce unless both parties agree to this ground or if one partner has obtained a legal separation based on the fault of the other (and a no-fault divorce requires a year's waiting period). In the absence of mutual agreement, people seeking divorce must allege that their mates are guilty of cruel and inhuman treatment, adultery, or abandonment, or have been in prison for three years.

More commonly, however, both parties in the marriage agree that they want a divorce, and the grounds, even though based on fault, are agreed to and effectively removed as an issue in the case. The Appellate Division, Second Department, has directed trial judges to encourage such agreements. As a consequence, no matter how much it concerns you, don't expect judges or lawyers to be too preoccupied with what broke up your marriage.



SELECTING A LAWYER: BOMBERS AWAY



THE OLD LAW TREATED a broken marriage as a morality play, with proof of guilt or innocence the basic theme. In this climate of recrimination, it is perhaps not surprising that some husbands and wives sought out a breed of particularly nasty, roughneck lawyers known as bombers. These characters made divorce as hostile, antagonistic, and costly as possible.

The bomber type, if he ever was effective, is out of place in the new era of equitable distribution. Anyone seeking divorce these days needs a lawyer with sophistication in the realms of economics, real estate, and corporate finance. Lawyers must be able to trace the history of complex monetary transactions, locate and determine the value of all kinds of tangible and intangible assets, work with accountants, actuaries, and appraisers, and recognize the tax aspects of divorce (which were extensively revised by the Domestic Relations Tax Reform Act of 1984).

"A few bombers are still around," says lawyer Robert Dobrish. "They're the ones who counsel husbands to try to starve out wives during the divorce proceeding by grabbing all the available assets, or who tell wives to file charges against their husbands with the IRS or to deny them access to their children. They engage in contentious litigation over every point, trying to harass the other spouse."

But obstructionist legal tactics can boomerang. There is now an important precedent to penalize unfair litigation activity by ordering one spouse to pay the legal fees of the other. The Appellate Division, Second Department, ruled in *Schussler* v. *Schussler* that "defendant has engaged in unnecessary and protracted litigation in an apparent attempt to exhaust plaintiff emotionally and financially. Under these circumstances, the

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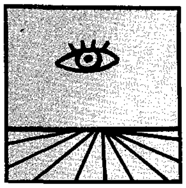
HIDDEN ASSETS: *Some husbands present themselves as poverty-stricken, with failing businesses. One wealthy executive claimed to have no income at all; a look at his records proved otherwise.*

award of [plaintiff's] counsel fees should not be deducted from the total value of the marital assets, but is deemed defendant's separate liability, payable from his separate property." Given the cost of lawsuits these days, a defendant socked with the litigation fees of *two* attorneys—his own and his spouse's—pays a small fortune for the depradations of his lawyer.

TRACKING DOWN ASSETS



BOMBER TYPES CAN BE recognized by their tough-guy talk, their aggressiveness, and their egotism. Avoid them. Instead, look for a lawyer who is capable of performing the three major tasks posed by the Equitable Distribution Law: (1) identifying all assets that can be classified as "marital property," (2) proving the dollar value of those assets, and (3) showing his client's important sacrifices for and contributions to the marriage and to the creation of the marital assets, in order to support a claim to a fair allocation of the assets.

If you're a wife who doesn't know much about your husband's complicated business affairs, you need a lawyer with experience in tracking down assets. Some husbands try to hide their income and property, presenting themselves as poverty-stricken men running failing businesses. A lawyer has various tools available to prove otherwise. Under the law, each spouse must file a "Statement of Net Worth" listing all income, expenses, assets, and liabilities. Although the required statement appears comprehensive, the figures given by the "moneyed spouse" are often misleading, says accountant Ruth Garbarini, vice-president of Professional Valuation Services, Inc. (an organization that is hired by many lawyers to value businesses). She calls the form "well intentioned, but so flawed and subjective that in many divorce cases it is virtually useless. It has no instructions and requires no documentation or substantiation. Income is not defined, and the figure given often excludes fringe benefits, tax-exempt investment income, and personal expenses paid for by a business controlled by the spouse." One accountant told me about a wealthy executive who claimed he had no income at all. Examination of his business records revealed that the substantial sums he received were all classified as "loans" on the corporate books.

If your spouse's statement seems to exaggerate liabilities and expenses and to understate income and assets, your lawyer will need to probe for the true state of affairs. Liberal "discovery" is permitted: A spouse can be required to give sworn answers in an examination before trial and to allow accountants to inspect books and records. If the books seem fishy, says accountant Stuart Rosenblum, of Yohalem, Gillman & Company, you may need an investigative accountant to establish where the cash is stashed and what the true financial picture is.

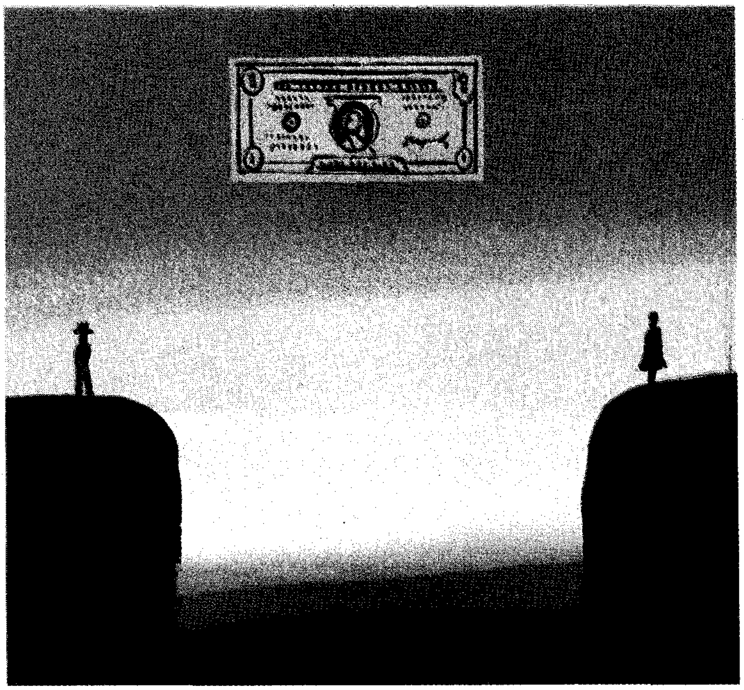
Some husbands are chagrined that a divorce can involve very detailed financial inquiries. A man who objected to his spouse's demand for an in-depth look into his extensive commercial holdings was told by an appellate court that parties to divorce proceedings "are now entitled to a searching exploration of each other's assets and dealings at the time of and during the marriage.... The entire financial history of the marriage must be open for inspection by both parties."

Broad inspection may be a right, but it is a right limited by the money available to pay the relevant experts. Spouses without sufficient funds of their own may apply for a court order directing the payment of experts' fees by the other spouse. Accountants I spoke with said such fee awards were often too low to allow for the kind of investigation they believed necessary. Some awards have been substantial, however, as illustrated by a recent case in which a judge awarded experts' fees of $29,000 because the husband's attempt to conceal his extensive real-estate and securities holdings forced the wife's experts to do a great deal of investigation.

Sometimes spouses try to use tax-avoidance schemes to avoid equitable distribution as well. In one case, a wife succeeded in having a car considered marital property even though her husband reported his cars as company assets. The judge saw the husband's ploy as "just an income-tax gimmick." As Justice Eli Wager recently put it, "That which may foil the tax collector will not... bind a court of equity to accept perceptions of reality that are more fiction than fact."

Identifying assets as "marital" or "separate" is sometimes a tricky task. In the case of *Price* v. *Price*, a husband received stock in a family business as a gift from his father. Although gifts are clearly separate property (thus not subject to equitable distribution), the *appreciation* in their value over the course of the marriage *is* marital property if the increase is due in part to the "contributions or efforts" of the other spouse. The appellate division held that the wife's efforts as a homemaker and mother were an indirect contribution to the husband's business efforts, justifying her receiving a share of the increased value of his stock in the company.

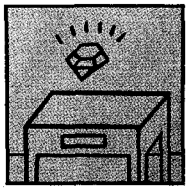
The court noted that the husband *actively* devoted his efforts to the business while his wife kept the home. Sometimes, separate property increases in value because of factors that have nothing to do with the efforts of either spouse (e.g., bank accounts that ac-



cumulate interest or stocks that appreciate because of market fluctuations). The increase in value of such "passive" separate property is not subject to distribution upon divorce. Thus, one way you may add value to the wealth you bring to a marriage and protect your gain is to invest the original assets in ways that permit growth without your active efforts.

In *Jolis* v. *Jolis,* another appellate division refused to consider a wife's homemaking efforts as contributing to the increased value of her husband's diamond business. Although the opinion is somewhat ambiguous, the court noted that most of the increased value of the business (which he acquired before the marriage) occurred either because of skillful management or "diamond fever" in the marketplace. The husband, therefore, did not have to share the increased value of the business with his wife.

VALUATION OF ASSETS



ONCE YOU IDENTIFY all marital assets, the next step is to place a dollar value on them. If the property is difficult to value—a professional practice, art, parcels of real estate—your lawyer will have to call in expert appraisers. Probably the most difficult property to value, says Dianne Schwartz, president of Professional Valuation Services, is a spouse's closely held corporation. Rarely are the figures provided by the owning spouse reliable, she says, because there are different ways to assess the worth of a business, there are many variables to consider, and the company's stock may never have been sold on the open market.

The case of *Wegman* v. *Wegman* provides a startling example of the different values experts can arrive at. The husband's accountant valued his businesses at a modest $333,128. The wife's experts saw a gold mine worth over $5 million. The court accepted some of the husband's figures, some of the wife's, did some of its own calculations, and came up with about $1.8 million, 45 percent of which it awarded to the wife.

In valuing closely held and professional corporations, the courts have been influenced by the IRS's Revenue Ruling 59-60. The ruling identifies eight criteria for analysis: (1) the nature and history of the business; (2) the economic outlook in general and for the industry; (3) the book value of the stock and the financial condition of the business; (4) the earning capacity of the company; (5) the dividend-paying capacity; (6) intangible assets of the company; (7) sales of the stock and the size of the block of stock to be valued; (8) the market price of stocks of similar corporations.

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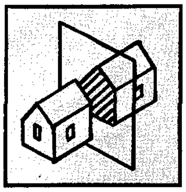
Not all cases, of course, involve far-flung assets worth millions. If the assets are few—say, a house, a car, some bank accounts and stocks—their value can be established relatively easily and inexpensively. The experts' time—and fees—can be minimal. The cost of valuation increases dramatically with the scope and complexity of the assets to be valued. Expert accountants doing complicated work charge anywhere from $75 to $200 per hour, says Stuart Rosenblum, with higher fees (about $1,300 a day) if in-court testimony is required.

If the proper valuation of assets is likely to be a contested issue in your case, find a lawyer who has worked with experts in valuing similar assets before. Although the public debate over equitable distribution centers on the *percentage* of the property that each spouse ultimately receives, frequently the less visible issue of *valuation*—the process of determining the value of marital property—is even more critical in ensuring a genuinely fair division of assets.

ALLOCATION OF ASSETS



WHEN MARITAL PROPerty has been identified and valued, it must be divided "equitably." The Domestic Relations Law sets forth ten factors to consider in determining how to do this. Among them are the duration of the marriage and the age and health of the parties; the contributions made to the acquisition of property by the non-title-holding spouse (including contributions as a spouse, parent, and homemaker); the probable future financial circumstances of each party; and "any other factor" the court feels it proper to consider.

"The longer the marriage," says Garden City lawyer Joel R. Brandes, "the greater the chances of a fifty-fifty split." In *Schussler* v. *Schussler,* for example, the Appellate Division, Second Department, concluded: "Plaintiff [wife] clearly is entitled to 50% of the marital assets, including defendant's vested pension benefits, in light of their 17½-year marriage during which time plaintiff was the homemaker and bore the major responsibility for raising six children." But if the homemaker-wife spends too much time in what the court feels are frivolous pursuits, Brandes warns, she may get less. In one case, *Rubin* v. *Rubin,* an appeals court icily observed that the wife "devoted a great deal of her time . . . to the leisure pursuits of bridge and tennis."

Lawyer Norman Sheresky concludes: "If women want 50 percent, they're often seen as greedy. To do as well as possible, a woman should be good, nice, and virtuous. We live in a sexist world—and that world, unfortunately, doesn't stop at the courthouse door."

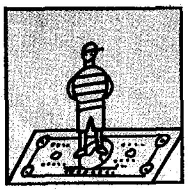
The percentage of property received by women has generated intense controversy, the most common complaint being that women's sacrifices for and contributions to a marriage are undervalued. However true this may be, a wife's lawyer must demonstrate her important marital role. The legal blowhard who relies on well-worn speeches and flowery rhetoric is much less effective here than the practitioner who carefully demonstrates, through well-chosen, specific examples, his client's sacrifices (of career, youth, earnings, etc.) and hard work (as parent, provider of emotional support, home-finances manager, cook, cleaner, home repairer, business assistant, etc.).

Moneymaking spouses are also well advised to demonstrate fully the personal efforts that went into creating their wealth, stressing the unique quality of their own contributions. The case of *Brennan* v. *Brennan* illustrates this point. During the course of their 23-year marriage, Mr. Brennan built a modest dairy business into a successful enterprise. This growth, the court determined, was "not due to unrelated market factors, inflation, or the efforts and skills of other principals in the business," but to the direct contributions of Mr. Brennan (who actively ran the farm) and the primarily indirect ones of his wife (who raised their children and maintained their home). The judge awarded Mr. Brennan 60 percent of the business and the couple's other marital property, under the Equitable Distribution Law. His wife received about $175,000, consisting of 40 percent of the value of the couple's property.

Skill of another kind was recognized by Judge William Rigler in *Jordan* v. *Jordan*. The husband bought a winning lottery ticket worth $1.7 million. Believing that the man's luck should remain mostly his, the court divided the winnings 3 to 1 in favor of the ticket buyer.

Child-support needs are provided for in different sections of the law and generally don't enter into the question of allocation of marital property. An important exception, however, involves the marital home. The courts do consider the need of the custodial parent to stay in the marital residence, and they make provision for this in their property awards (this can be done in a number of ways: outright award of the home to the custodial parent, or award of possession of the home until the children reach adulthood, then sale of the home and division of the proceeds). In addition, maintenance payments to the custodial parent may be increased to reflect mortgage payments on the house or similar expenses incurred by the spouse with custody. The court may also require the non-custodial parent to maintain health- and life-insurance policies for the benefit of the custodial parent and the children.

CHILD SUPPORT



THE COURT MAY, UNder the law, order either or both parents to pay child support. During the divorce suit, the court can issue temporary-support orders. The five factors the courts are directed to consider in deciding how much to award are the finances of both parents (and of the children, if they have trust accounts or money in their own names); the health and educational needs of the children; the standard of living the parties established while married; the nonmonetary contributions of each parent in caring for the children; and the tax consequences to the parties of a support order.

Child-support awards vary greatly. Joel Brandes's research on reported cases reveals that $50 to $75 per week per child is a common award; where the funds are available, however, the awards can go considerably higher and include payment for such expenses as private school, medical insurance, summer camp, and college.

Collecting child support is often a grave problem, and the New York State Support Enforcement Act of 1985 is designed to alleviate some of the difficulties. The law provides for wage deductions of up to 65 percent, tax-refund intercepts, and streamlined collection procedures to avoid court hearings against delinquent parents. Debtors with defenses—narrowly defined as *only* mistaken calculation of arrears owed, or mistaken identity—have the burden of initiating formal court proceedings to prove they don't owe the money.

New York State Support Collection Units are located throughout the state to enforce the support laws. If you have a problem with child (or spousal) support, get in touch with one of these offices: 900 Sheridan Avenue, the Bronx (590-3430); 283 Adams Street, Brooklyn (718-643-3412); 60 Lafayette Street, Manhattan (374-8970); 89-14 Parsons Boulevard, Queens (718-990-5687); 100 Richmond Terrace, Staten Island (718-390-6806); Department of Social Services Building, County Seat Drive, Mineola (516-535-5311); 415 Oser Avenue, Hauppauge (516-582-2000); 85 Court Street, White Plains (914-285-5779).

A nonprofit organization known as FOCUS (For Our Children and Us) provides free paralegal advice and help in implementing your support rights under the law. The group can be contacted at 550 Old Country Road, Hicksville, New York 11801 (516-433-6633).

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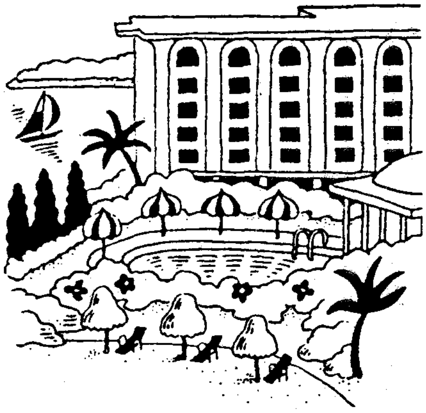

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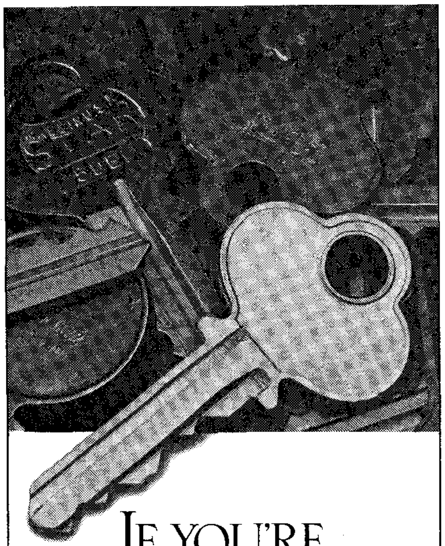

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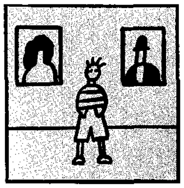
CHILD CUSTODY

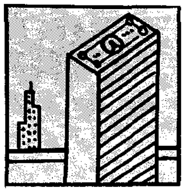


THE NEW LAW DOES not make any changes in child custody, which continues to be decided on the basis of "the best interests of the child." If this standard sounds vague and uncertain to you, you're not alone. Judges have been wrestling with this concept for years, and their application of it remains unpredictable. Sometimes they will listen to a child's own preference, but rarely will it alone determine the outcome. All factors are taken into account, and judges have very broad discretion.

Their discretion does not, however, extend to ordering joint custody when spouses are antagonistic to each other (as they are likely to be if they are fighting over custody in court). The Court of Appeals declared in *Braiman* v. *Braiman* that "it is understandable . . . that joint custody is encouraged primarily as a voluntary alternative for relatively stable, amicable parents behaving in [a] mature civilized fashion. As a court-ordered arrangement imposed upon already embattled and embittered parents, accusing one another of serious vices and wrongs, it can only enhance familial chaos."

"Custody battles are horrendous," says Norman Sheresky. To all parents, the message is, Don't put your children through this ordeal. Come to a reasonable agreement on their care and upbringing. Children suffer enough in divorce.

LEGAL FEES



FOR SOME UNCONTESTED divorces, where there are few assets and no financial disputes, it is possible to file for divorce without a lawyer. But where there are significant assets—a home, a business, CDs, IRAs—you should have legal help. Even if you seek mediation to resolve financial and custody issues (*New York*, October 8, 1984), you should have a lawyer review any agreement you reach, to be sure it takes tax consequences and legal formalities into account.

To find a lawyer, Lois Brenner suggests, get recommendations from friends who have been through divorce, lawyers in other fields who know matrimonial specialists, and accountants or others whose work brings them into contact with lawyers. When you have some possibilities, ask for a consultation with two or three (some lawyers don't charge for an initial consultation). Before you meet a lawyer, review your financial situation and make notes about what is important to you. Will locating a spouse's assets be a problem? Valuing them? What are your special concerns: college tuition for older children, health-insurance coverage, use of the marital home, a need for temporary financial support? Discuss these matters with each lawyer you interview. Learn what experiences they've had with your type of problem, see how they explain the law, and assess how well they relate to you. "Good rapport is critical," notes Brenner. "You need to feel comfortable and secure enough to ask this person for help in planning for the future. You need a lawyer who listens as well as talks, who tries to understand what your needs and priorities are, and who has the expertise to achieve a fair and reasonable outcome for you."

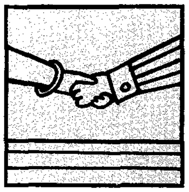
Be sure to find out who will be handling your case: Some firms might assign another lawyer to your divorce. Don't leave without meeting the one you will be working with.

Finally, discuss legal fees. Needing a lawyer and being able to afford one are two different things. The divorce lawyers I spoke with cited hourly fees ranging from $175 to $250 per hour. One, who conceded he was at the high end of the spectrum, charged $275 per hour and asked for a $15,000 retainer (an advance payment against future hourly charges). These lawyers are specialists, used to handling substantial cases. They noted that nonspecialists, legal clinics, or younger lawyers building up their practices might charge less, although you can't expect to get away with spending under $50 to $75 per hour unless you have the most uncomplicated and uncontested case. Don't be afraid, with any lawyer, to request a lower fee. Many fees are at least somewhat negotiable.

Spouses of the well-to-do sometimes find that they have very little money in their own name. If this is the case, you still should be able to hire a good matrimonial attorney. Lawyers will take you on because (1) your ultimate share of marital assets may provide you with sufficient funds to pay them, and (2) in the divorce action itself, the court has the power to order the richer spouse to pay the attorney's fees of the poorer one. Requests for fee awards are a common feature of divorce proceedings. Although lawyers I spoke with said that court-awarded fees were often too low, the awards do reduce, sometimes substantially, the legal cost to the spouse who is less well off. One wealthy husband accused by a court of "legal stonewalling" was ordered to pay $37,500 to his wife's lawyer. The order was upheld on appeal.

How much your total bill comes to depends on many factors, including the experience of the lawyer you hire, the complexity of the case, the attitude of the opposing attorney, and the willingness of both spouses to accept a settlement. If you or your spouse hires a tough-guy lawyer, you'll both find your legal bills mounting rapidly as matters that could be worked out amicably are fought over in expensive court appearances.

SETTLEMENT: THE BEST SOLUTION



YOUR OWN STATE OF mind will also affect the cost—both economic and emotional—of your divorce. All lawyers have stories about clients who are so angry at their spouses that they won't reach any out-of-court settlement. "These clients want to hurt their former mates, and they use their attorney like a club," says Malcolm S. Taub, of Taub & Fasciana. "But anyone who thinks rationally about divorce soon realizes settlement is the only solution that makes sense today."

This is so for a number of reasons. First, unless you're a Saudi prince, the cost of going through a full-dress divorce trial is prohibitive. Lawyers' fees and expert-witness fees for both sides add up fast. Some fees soar "well into six figures," warns Joel Brandes. Both spouses lose, since the fees eat up the marital assets, leaving little for the parties to split.

Second, in negotiating a settlement you have some control over what happens. Your lawyer can bargain for those terms that are most important to you and satisfy some, if not all, of your personal priorities. But going to court leaves everything in the hands of the judge, a stranger who may not share your values or respect your preferences.

Third, negotiating lawyers often devise creative solutions to difficult problems. The use of trust instruments, special insurance provisions, and careful tax planning can make the available marital assets go further. A harried judge who knows you only from the witness stand and whose docket is overflowing will not have the time (and may lack the expertise) to do such customized work.

Finally, a fair settlement is far less emotionally draining than a court trial. Divorce is a time for disengaging and getting on with your life. Agreements permit swift, clean, and more amicable splits; contested litigation often sets the stage for what lawyers call the Thirty Years' War, as embittered spouses take each other to court again and again to do battle over support payments, child visitation, and anything else they can think of. So if your lawyer urges a reasonable settlement as your primary goal, don't be surprised—be grateful. ■

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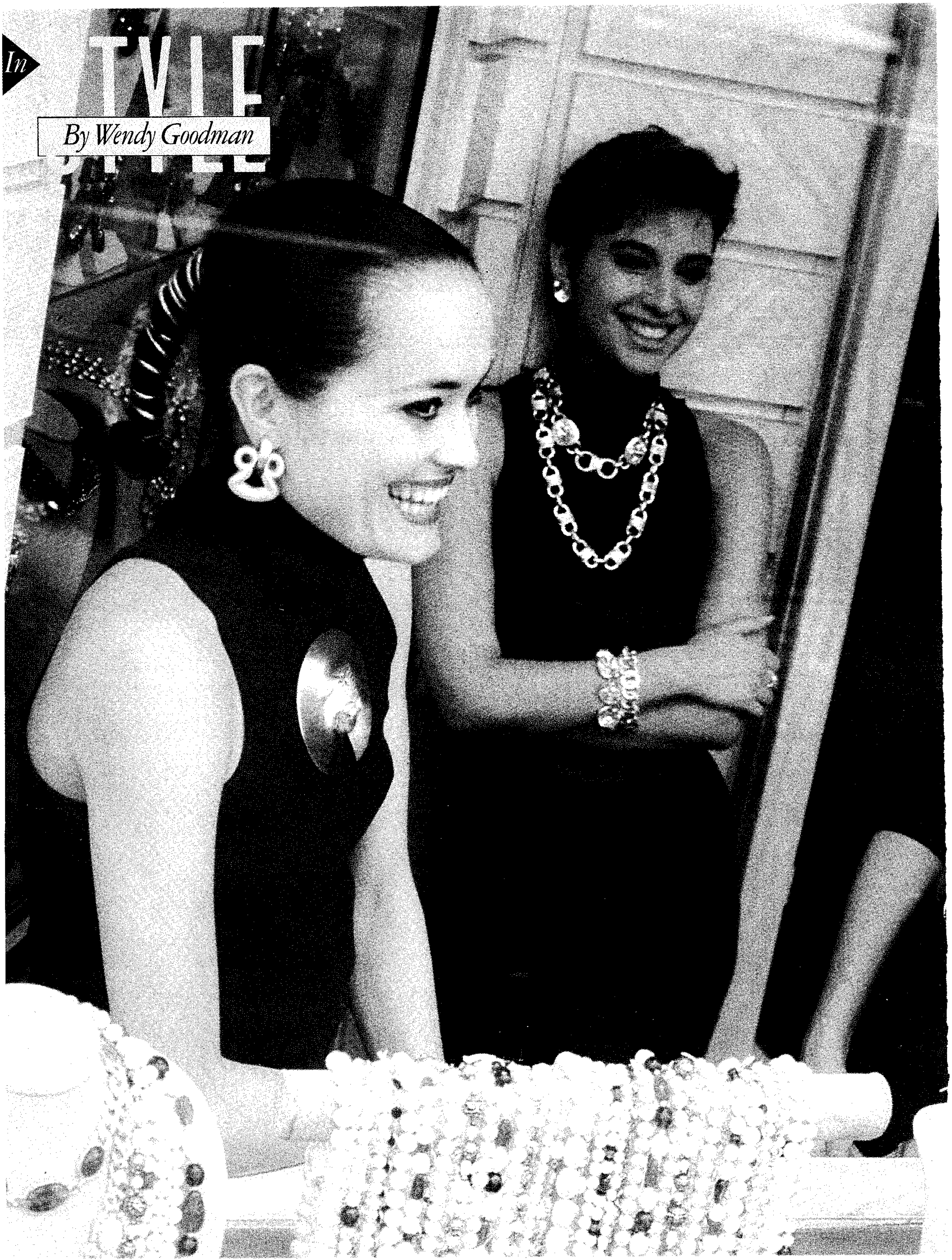
In STYLE

By Wendy Goodman



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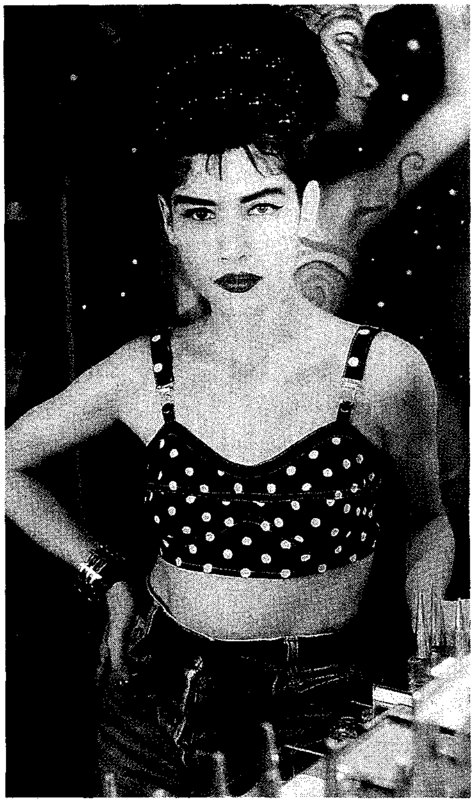

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By Corky Pollan

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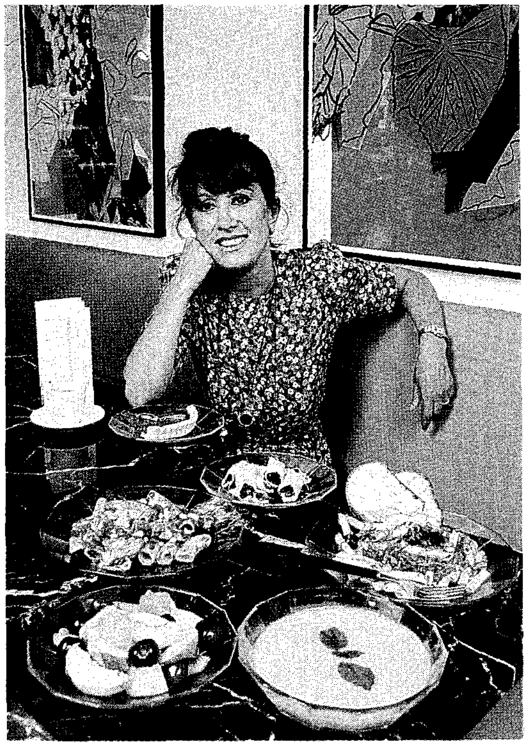
These sandals are barely there, but the puffy foam that *is* will protect toddlers' tender feet on pebbly beaches and splintery boardwalks. Called Sandbox, they weigh just two and a half ounces and won't chafe. With Velcro closures and anti-skid soles, they come in jelly-bean colors for tots one to three ($14).

R. G. CRUMBSNATCHER/*254 Columbus Avenue, near 72nd Street/724-8681*

Italian Treat Scene



When Emi Heater (right) moved to New York from Rome, what she missed the most was her local Italian coffeehouse. To cure her culinary homesickness, she decided to open a place of her own. *Ecco,* Caffè Condotti, where you can serve yourself breakfast, lunch, or dinner (to eat in or take out), all cooked by handsome chef Mimmo Maiorana. Condotti's pastas, including rigatoni Capri made with fresh tomato and basil ($6) and penne all'arrabbiata with spicy tomatoes, olives, and capers ($7), are wonderful. The sandwiches, on Policastro's crusty country bread, are luscious—and large enough to share with a friend; don't miss the prosciutto-and-mozzarella, featuring cheese pulled daily by Joe Cuomo ($6.50). The cookies filled with sour-cherry or apricot preserves imported from Italy are made according to Heater's own recipe ($1.50 for four). **—Jane Freiman**

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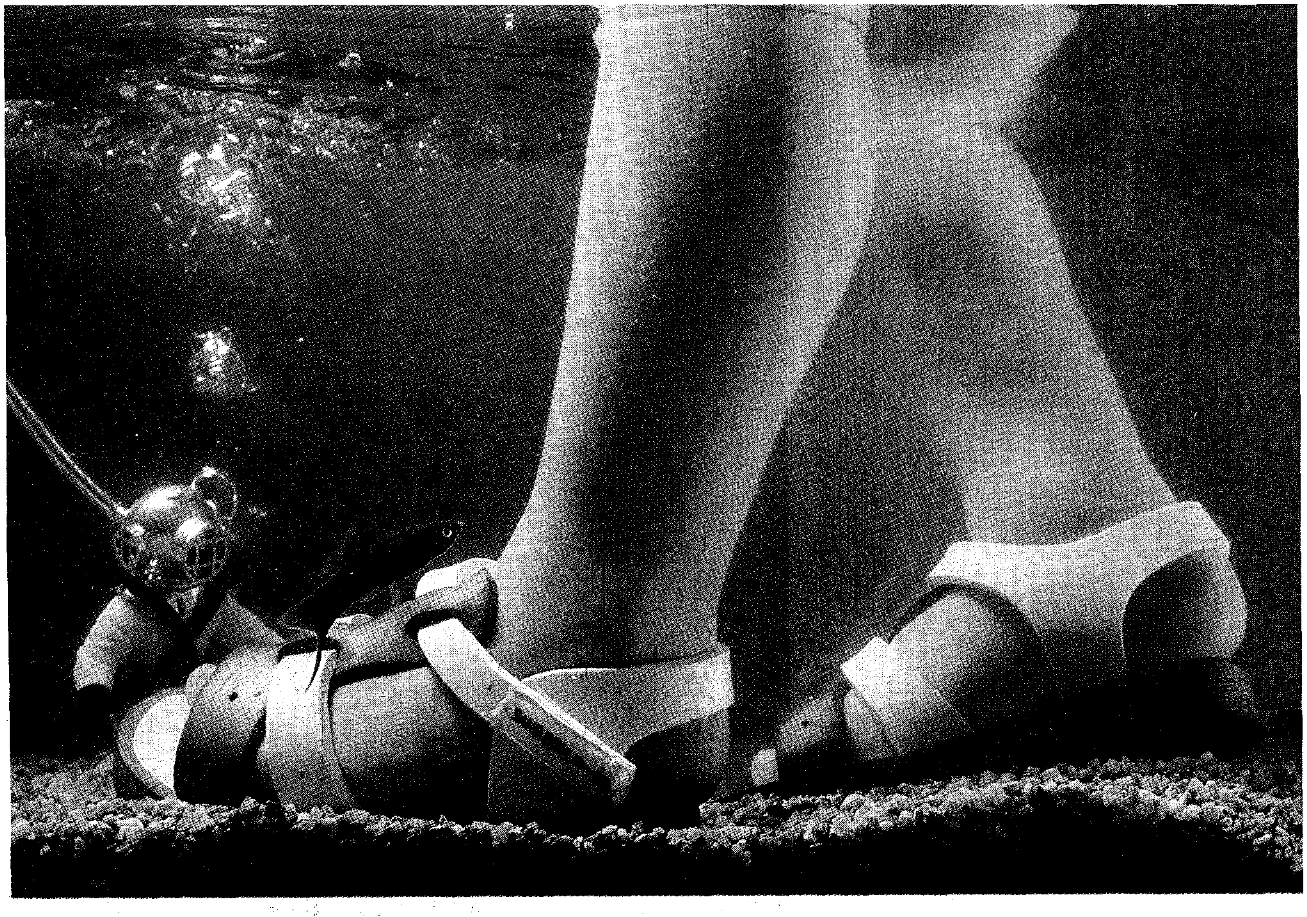

Photographs: top, Mark Jenkinson; bottom, Larry Bercow (model: Gregory Kass of Gilla Roos).

Rare Essentials

Stella Flame (her real name) was a hospital administrator until a colleague taught her how to knit. Flame mastered the art, abandoned administration, and began selling her boldly patterned sweaters to Barneys and Henri Bendel. Then, with partner Ricardo Mercado, Flame opened a store on Perry Street and stocked it with an enticing array of fashions for men and women, bags and belts, and antique and contemporary jewelry and *objets*. Now the pair have brought their talents uptown, to a seductive new outpost on Columbus Avenue. The fabrics are sumptuous, the detailing exquisite. The shop sells custom clothes, as well as ready-to-wear, so Flame and Mercado will make up any piece of clothing in any color or fabric (from $100 to $400 for handmade sweaters, $400 to $500 for cocktail dresses). And the antiques are as distinctive as the clothing: There are turn-of-the-century frames ($130 to $300), vintage watches ($150 to $800), jewelry (old and new, $25 to $1,500), and Clarice Cliff, Susie Cooper, and Shelley china ($250 to $450 a set). So go to Stella Flame for a tea gown *and* a teapot.

STELLA FLAME/*476 Columbus Avenue, near 83rd Street/874-5262*

Chintz of the City

Now that English floral chintzes are back where they belong—at windows, on sofas and chairs, covering tables and beds—we're happy to report that Barbara Ohrbach is having glorious glazed-chintz tablecloths stitched up for her shop, Cherchez. And she's using cotton fabrics made by those venerable British companies Colefax & Fowler and Liberty of London. There are round, square, and oblong cloths in six delightful prints that will transform a dreary table into a Victorian delight (from $125 for a 54-inch square to $200 for a 54-by-80-inch oblong to $350 for a 90-inch-diameter round).

CHERCHEZ/*862 Lexington Avenue, near 65th Street/737-8215*

Photographs: top, Peter Mauss/ESTO; bottom, Lori Sklar (china from Cherchez).

Dance/Tobi Tobias

THE FRENCH EVOLUTION

"...Nureyev's versions of the great nineteenth-century works are perverse; they confuse the eye and deaden the perception..."

RUSSIAN CLASSIC: *The Paris Opera Ballet's* Swan Lake, *under the artistic direction of Rudolf Nureyev, at the Metropolitan Opera House.*

THE **Paris Opera Ballet**'s CURRENT VISIT to the States—its first in nearly 40 years—comes at a fortunate point in the company's history. For three decades, the institution's Byzantine structure and politics have defeated an assortment of leaders. The ballet's engagement at the Metropolitan Opera House, however, showed that its dancing power has been revitalized by the artistic direction of Rudolf Nureyev.

The French, like those in other grand companies founded by kings and czars and supported through the centuries by the state, perform with a composure that reflects their awareness of a long, secure history. Not for them, even in allegro work, the American dancer's wildcat energy and appetite for risk. These artists emphasize elegance: lightness, fluidity, and evenness of temper—virtues that evoke the culture of eighteenth-century France. Nureyev has allowed these native instincts to shine by curbing others that had undermined the company when I saw it in Paris several years back—fussiness and lethargy, and a cult of personality that twisted even abstract choreography into personal melodrama. His secret weapon seems to have been a relentless insistence upon clarity in the execution of steps. While the dancing is predominantly soft—deliberately so—it is nowhere blurred.

There are flaws, to be sure. While the dancers are individually impressive, the ensembles in the Russian classics—*Swan Lake* was given, along with a patchwork abridgment of *Raymonda*—often look flyaway and faintly disheveled. Leaving aside the fact that Nureyev's recensions of these group passages are busy and shapeless, the main reason lies in a lack of musicality, each of the performers being unmusical in a slightly different way. It becomes evident from the ensemble numbers, too, that the dancers would benefit from an infusion of a few Soviet virtues—a stronger impulse in the spine and a more firmly sculpted port de bras.

Repertory is a big problem, in that Nureyev insists upon knowing better than Petipa and Ivanov. Stepwise, Nureyev's versions of the great nineteenth-century works are perverse in their involution; they confuse the eye and eventually deaden the perception. When it comes to content, as in *Swan Lake,* his is one of those amateur-Freudian interpretations that, with no great logical or psychological consistency, "explain" the action. It reduces to a crabbed crawl a narration that, when left alone, can soar freely on the profound mythic sense it makes to both innocent and sophisticated viewers. As I write, Nureyev's *Washington Square* awaits its American premiere; reports from Paris warn Henry James fans against it.

Two novelties were interesting, each in its own offbeat way. *Les Mirages,* by Serge Lifar, longtime star and director of the company, is a work of Surrealist-tinged visions that reveals the ethos choreographers shared in the forties, although it lacks the poetry of works like Antony Tudor's *Undertow* and Andrée Howard's *Fête Étrange. Lulli: Quelques Pas Graves de Baptiste* is the Baroque specialist Francine Lancelot's invention in the vocabulary that prefigured classical ballet. Though overlong and laxly structured, *Lulli* depicts a delicious distinction between the sexes. The aristocratic men, at once soldiers and gallants, beat their feet and straddle the space with grave force, while their ladies move delicately among them, their wrists as eloquent as their ankles, their long Camargo skirts making little rustling whispers.

The greatest glory of this company remains the *étoiles,* who constitute its top rank. The youngest of them, the 21-year-old Sylvie Guillem, has stirred the most interest among the press and the public. In many ways, she's a freak—with long, long, hyperextended legs, prodigiously arched feet, and an extension that she coolly sends whizzing up to her ear at the slightest provocation; she began her performing life as a child gymnast. Although she seems built exclusively for adagio work, she commands the virtuosity of a more compact dancer. Still, the sum of her exotic attributes makes her no more than a phenomenon; as an artist she is barely developed. For all its legato beauties, her Odette is inexpressive, single-toned. To me, what's most interesting about Guillem right now is her blank-

Photograph by Beatriz Schiller.

ness; even her face is blank—she looks a little like Meryl Streep. Just behind that lack of definition is the suggestion of something very grand.

Elisabeth Platel, some years Guillem's senior, specializes in dancing that is very clean and objective; her lyricism is so refined that it seems almost disembodied. By contrast, the veteran Florence Clerc and Monique Loudières are earthier performers with lots of temperament. Clerc does the hand-clapping variation in *Raymonda* like a spitfire; in *Les Mirages,* she gives the ballerina-as-fate role both force and glamour. Loudières combines good humor with enormous personal chic. Her technique, like Clerc's, is matter-of-fact and confident, but she can summon up a dimension of mystery too. And then there's Claude de Vulpian, a tall blonde who exudes self-assurance; her wonderful feline expression makes you think of a cat with a casserole of creamed mice warming in the oven.

Charles Jude is perhaps the most distinctive of the men who exemplify the company's serene, polished style. His plasticity almost makes up for the reticence of his acting. My personal favorite was Manuel Legris, nominated for *étoile* status during the New York engagement in an onstage, post-performance speech by the artistic director, as is Paris Opera custom. Legris is smallish in stature, but nevertheless a real poet-prince, with a beautiful finish to his dancing. Patrick Dupond does the occasional star turn, stupendously buoyant and egregiously self-promoting. Nureyev himself still dances, crippled by age and overwork, yet showing flashes of the old mastery and magnetism. His performances—terrifying and pathetic—are beyond analysis, almost beyond comment, matters between him and the gods or demons who hold him in thrall to the spotlight.

The Paris Opera engagement was preceded by a gala produced jointly with the departing Met tenant, American Ballet Theatre: Nureyev meets Baryshnikov. Falling between the Fourth of July and Bastille Day, decked out in red, white, and blue and peppered with fireworks, literal and otherwise, the event was attended by masses of moneyed folks dressed to kill, stars ditto, balletomanes, voyeurs, and a sprinkling of ordinary citizens. The evening had its choreographic longueurs but was enhanced by Gene Kelly, exuding low-key charm as a raconteur, and a dancing Leslie Caron, from whom the years have stolen neither shapeliness nor radiance. The French got to introduce their bevy of ballerinas; the Americans countered with Twyla Tharp's *Push Comes to Shove,* retooled for the occasion to include a cameo appearance by the choreographer, crowding Misha out of the role she created for him, while a couple of young virtuosos and the insatiable Rudy vied for the same place in the sun. ■

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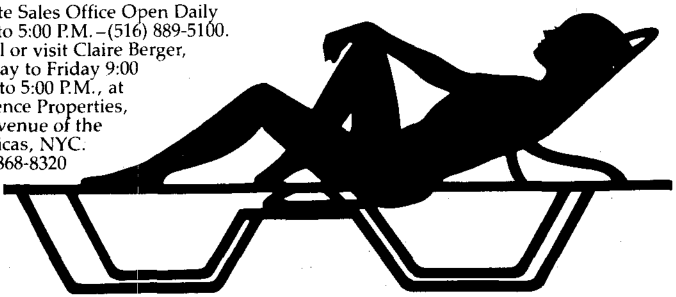

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POLISHED-OFF DOSTOEVSKI

"...In this Summerfare version, one misses the writer's style and descriptions to exalt the humble and transfigure the puny..."

MASTERPIECE THEATER: *Cracow's Radziwilowicz, Grabowska-Oliwa.*

WHAT IMP OF THE PERVERSE GOADS PERfectly intelligent people into adapting great novels for the stage? What you do to a *poor* novel hardly matters, and can perhaps even prove a modest improvement. But a masterpiece, cunningly wedded to its form—indeed, co-extensive with it—can only suffer at the hands of the uprooter, even if he comes in the disguise of the sympathetic adapter. Andrzej Wajda, the Polish film and theater director (who has made many fine films and quite a few bad ones, but whose stage work I have not seen), has just brought his third Dostoevski adaptation, **Crime and Punishment,** as well as his Stary Teatr Company of Cracow, to PepsiCo Summerfare in Purchase, and it is no better than other such adaptations.

In an interview with the *Times,* Wajda mentions that film and theater work are as different as sculpture and painting. Why, then, does he not realize that fiction and drama are equally different, and that you can no more make a play out of Dostoevski's huge, sweeping tale than you can make a sculpture out of Leonardo's *Last Supper*—though, God knows, that aberration has been committed, too. What Wajda has contrived is to pare down the novel to the confrontations between Raskolnikov and Porfiry Petrovich, the Court Investigator, and a couple of scenes between Raskolnikov and Sonia. Divorced from what surrounds them in the book, and transposed from reading time into acting time, these scenes do not seem shorter, as you might surmise, but longer than in the novel: unreal, abstract, unfleshed, and thus slow and tedious. There is no action, only talk; and even theater, which of all art forms can handle talk best, does not live by words alone.

What emerges is a piece of staged dialectics, as if someone had put, say, some of Plato's dialogues on the stage—and that, regrettably, has been done, too. It may help if you know Polish and don't have to listen through headphones, but not all that much. Sonia, for example, needs more than a quick blackout sketch of her selling her body (badly costumed and staged, this bit is almost ludicrous) to establish her identity. Her relationship with the protagonist—before you can say Rodion Romanovich Raskolnikov, or even Jack Robinson, she is already kneeling before him and kissing his hands—comes across like some Second City spoof of Dostoevski.

Krystyna Zachwatowicz's décor is a rabbit warren of little rooms and alleyways through which you can often get only partial views of the actors. Everything is appropriately drab, but one misses Dostoevski's descriptions, his style, to exalt the humble and transfigure the puny. Edward Klosinski's lighting further enhances the claustrophobia, and even the novel's visionary Christianity, present though it is, emerges oppressive rather than liberating in this confining scenic foreshortening. Add to that the unfortunate monotony, and sometimes confusion, of a single voice reading all the parts in English, and the most uncomfortable wooden benches since the visit of Jerzy Grotowski to sit on (do all Poles want to make theatergoing torture for ideological reasons?), and you have some idea of what it all feels like—severe punishment without even the pleasures of criminality.

The acting is good, albeit stylized to a considerable degree. Jerzy Radziwilowicz, known from such Wajda movies as *Man of Iron* and *Man of Marble,* is here a man of wood. Wajda makes him do all sorts of bizarre, expressionistic things, but they merely turn him, only partly intentionally, into a hyperexcitable marionette rather than a human being. My last stage Raskolnikov was, many years ago, John Gielgud, and wrong as he was for the part, he was poetically, musically wrong, and never clunky. As Porfiry, however, Jerzy Stuhr is splendid, if you like such a heightened approach to acting and are not bothered by a face that sometimes partakes of the sheep and the fish. Stuhr, who has been marvelous playing slimy characters in a number of Polish films, is not quite up to the grander aspects of Porfiry, but is always fascinating to watch and listen to, even if you don't speak Polish.

Barbara Grabowska-Oliwa is good with what is left of Sonia, even if suffering seems to come easier to her than transfiguration. For me, the definitive Sonia will always be Madeleine Ozeray under Louis Jouvet's tutelage, but Miss G.-O. is quite persuasive enough, as are all the actors in the lesser roles, including the unbilled young girl. I can see well enough what all this means in Poland. Wajda makes no bones about being attracted to the material's contemporary application: ideological slaughter as rationalized by dictators and terrorists, and Christianity, the Catholic church, as the only alternative to Communist totalitarianism, making the already devout Poles even devouter. To me, however, it all seemed as alien as some of the faux pas of the American translator, such as "vindicative," "ka-moyce" (for "chamois"), "stupefication," and "It was laying in a broken saucer."

Vladimir Nabokov never missed an opportunity to bad-mouth Dostoevski, no matter how far he had to reach to drag poor Fyodor Mikhailovich first in, then through the mud. In Wajda, he has found a strong, though involuntary, ally.

Photograph by Peter Krupenye.

THE CURRENT VERSION OF **Forbidden Broadway**, labeled "1986," retains some of the old skits and adds plenty of new ones. Among both, but especially the latter, there is the stuff of screams along with a lot that is at best worth a chuckle. The creator/lyricist/director [*sic*] is, as ever, Gerard Alessandrini, and whether his target is *Singin' in the Rain* or Bernadette Peters, *Big Deal* or Twyla Tharp, George Hearn or Barbra Streisand, he can be silkily as well as uproariously merciless. My own favorite numbers are "Chita and Rita," in which our two best-loved Latin spitfires are deftly spitted, and "Requiem for the Broadway Musical," which metes out comic justice to Andrew Lloyd Webber (including his wretched *Requiem*), although "Hey, Bob Fosse!," "Barbra," and all the lampoons of *Singin' in the Rain* are not far behind.

Other numbers, though, are curiously tame, e.g., the *Cats* takeoff and the Joe Papp spoof, and all the opening numbers, which must not induce premature departure: There is better to come. What doesn't work at all is a pair of numbers about Sam Shepard and Harvey Fierstein and Lily Tomlin and Whoopi Goldberg: spoken theater attacked through versions of "The Grass Is Always Greener" from *Woman of the Year*, showing that Alessandrini either doesn't care about the nonmusical theater or has not figured out how to deal with it.

I think *Forbidden Broadway 1986*, along with its future incarnations, would be much funnier if they satirized straight theater as well as musicals. Right now, for instance, there are such plums as *I'm Not Rappaport* and *Social Security* ripe, indeed overripe, for the plucking. Does Alessandrini fear that his audience doesn't see such shows and would not get the parodies? Surely the Broadwayites who come to Palsson's for his musical satires are hip enough to handle dramatic debunkings as well. Or is it that the performers might not be up to it?

In the present cast, the women could certainly do it, superior to the men as they are. Roxie Lucas, who doubled as choreographer, and especially Barbara Walsh make exquisite mincemeat of everyone they impersonate (well, almost everyone), but Craig Wells and Ron Bohmer, personable as they are, cannot manage, say, Joe Papp and Robert Preston, respectively. On the other hand, Mark Mitchell, the able pianist for the show, is right on the mark with his Andrew Lloyd Webber, though this may be partly because he does rather look like him, and because we do not really know what the real A. L. W. would sound like on stage. Still, these strictures notwithstanding, you can have some hearty laughs at *Forbidden Broadway 1986*, and for how many other new, or partly new, or not new at all, shows can this honestly be claimed? ■

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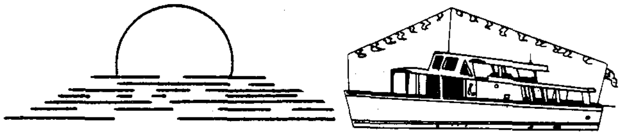

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Movies/David Denby

I REMEMBER PAPA

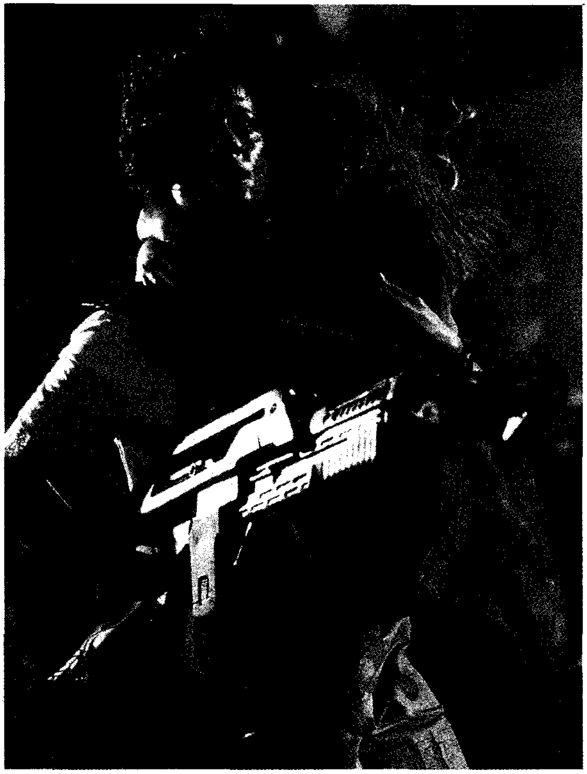
"...*Nothing in Common* is both touching and funny. *Aliens* is a war movie posing as science fiction, and it keeps you high..."

AT A SCREENING OF THE NEW GARRY Marshall movie, **Nothing in Common,** I listened to something I hadn't heard in years—the sound of people enjoying wonderfully written *lines.* Screenwriting has become not so much the lost art of movies as the betrayed art: Every American screenwriter you meet insists that his best work has never been filmed. *Nothing in Common* was written by two ex-comics, Rick Podell and Michael Preminger, who have done well for themselves concocting shows for television. Their screenplay demonstrates what might be called the ideal qualities of network TV: It's very bright, consistently entertaining, and both shrewd and decent about the ways people actually live. Yet Podell and Preminger have used the freedom that movies can give to push past commonplace expectations. That audience response I heard was the sound of surprise.

The lack of an easy-sell "concept" makes *Nothing in Common* a real oddity in today's Hollywood. The picture is about a young Chicago advertising man, David Basner (Tom Hanks), who is completely on top of his life and who will remain on top—he's smart enough to be good at anything he chooses to do. So smart that he turns work, and everything else in his life, into play. He's giddy and loose. But suddenly his parents intrude on his carefree state by having the bad grace to get old, unhappy, and divorced.

The picture has both somber and ebullient moods, cut together without much modulation, and only Tom Hanks's virtuoso performance holds the pieces in place. Hanks (page 36) gives a joshing rhythm to everything he does. His David Basner is an advertising whiz who's also great with the ladies and funnier than Henny Youngman; but Hanks is not a gloater, not crappy and nasty like Bill Murray at his worst nor puckish and cheap like Chevy Chase. Those guys are comics; Hanks is a light-comedy romantic *actor.* He has springy legs, a curled mouth that makes him an obvious choice to play mashers, a serious forehead, and very large eyes. Even in the low, pandering *Bachelor Party,* he brought abundant wit to the role of a cynical make-out artist. And he demonstrated something else—a generosity to the other actors.

This trait comes out right away in the bravura opening scene of *Nothing in Common.* Returning from a vacation, Hanks's David Basner, newly promoted, sweeps into the advertising agency like Napoleon into Milan. He lays on hands, renews little jokes, and receives his colleagues' homage; he dances and clowns his way among desks. Actors playing characters whose faces we barely have time to register—the sycophantic rival, the girl Friday, the secretary who never laughs—do intricate and witty things, and Hanks manages to make room for them all without losing his driving rhythm. Director Garry Marshall, of course, must receive the rest of the credit. Marshall (*The Flamingo Kid*) is also an old TV pro, but this scene goes faster than anything on television. In TV sitcom, each gag is surrounded with dead space; here the tempo is ferocious, with more detail than you can take in.



TO THE RESCUE!: *Sigourney Weaver, a survivor in* Aliens.

In the forties and fifties, there were a number of movies set in the worlds of journalism, advertising, and fashion that managed to suggest that the people working in these occupations, though not the most honorable folk in the world, were having a terrific time for themselves. *Nothing in Common* falls into this juicily entertaining tradition: In the office scenes, everyone speaks an insider's patter. David, the master of revels, is simply the quickest and funniest of the lot. Their work is a joyously cynical game: The ads they create are preposterous—real cornball stuff. Yet the movie's satire of advertising couldn't be gentler. What would be the point of getting tough? This sort of hucksterism—the completely outrageous sell—is so familiar to us that we can appreciate it as a native American art form.

Nothing in Common has a sensibly relaxed attitude toward minor corruption. When Basner goes after a big new airline account, the daughter of the airline's president sleeps with him. She's a crisp executive type and she actually works for the airline. She finds David attractive; so, she thinks, why not? Beautiful Sela Ward, an ex-model, has black hair, wears black corporate S&M outfits, and flashes a dazzling smile. Ward gives off a witchlike glow. Slightly aloof, she gives a perfect modern-naughty-lady performance—she puts Hanks down even as she's heading off to bed with him.

David's father, Max (Jackie Gleason), announces suddenly that his wife has walked out on him after 34 years, and David can't take it in. What do his parents' problems with each other have to do with *him?* He has stayed away from them for years—they are bad news—but suddenly they are demanding all kinds of attention. He is embarrassed, disbelieving, and he can't wait to get away.

We can see why. Jackie Gleason's performance as Max is something of a shock. Max is that familiar tragic American figure, a failing salesman, yet he's not really a sympathetic character. A dapper man, funny, rakish, Max is also thoroughly unpleasant—a rancorous and

Photograph by Bob Penn.

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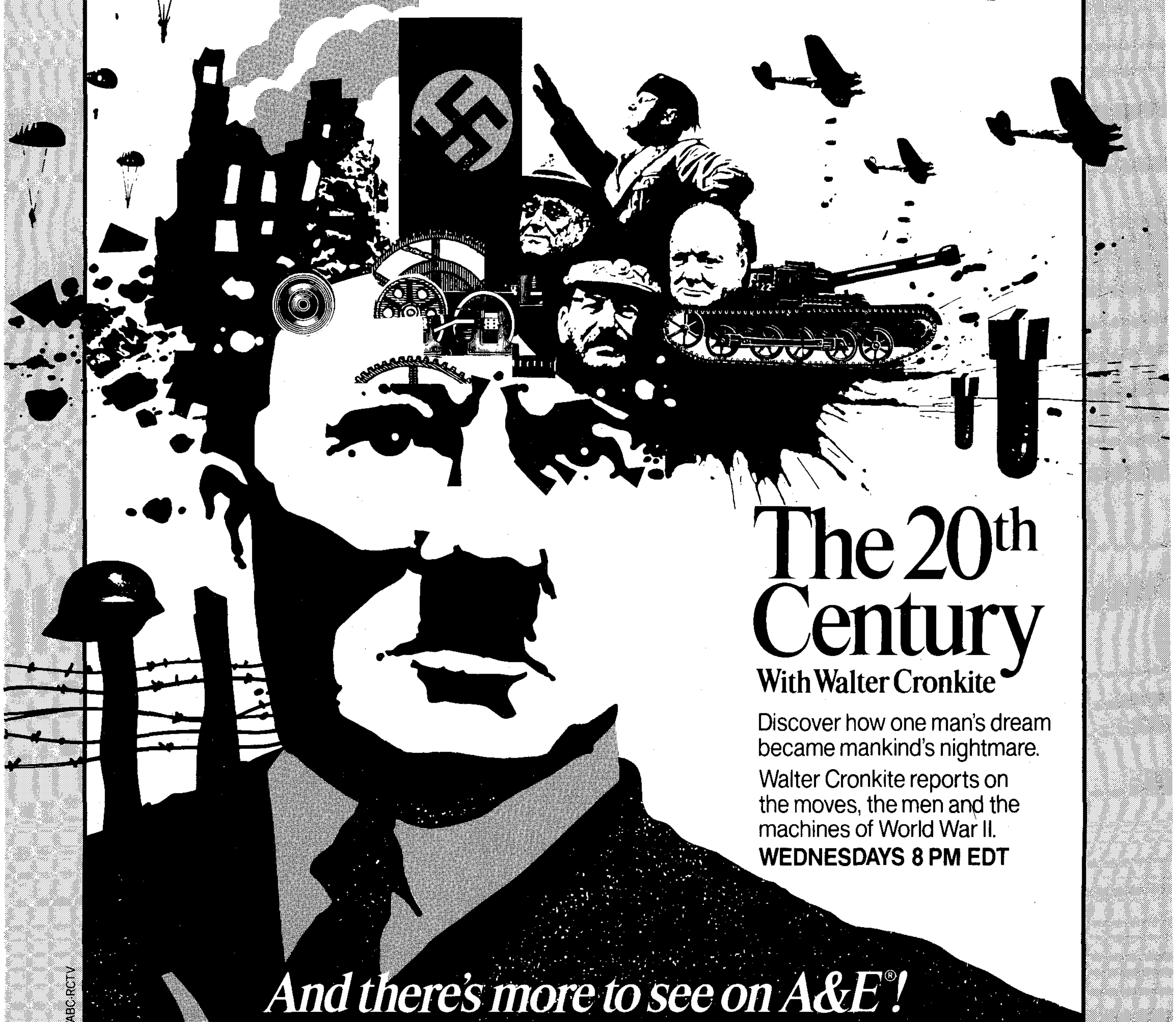

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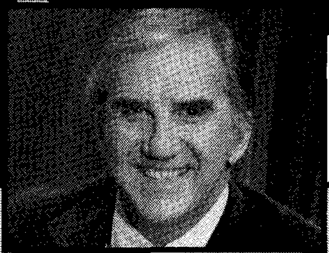

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cynical son of a bitch who never stops chewing on the butt end of his disappointments. Gleason plays him well but rigidly, keeping his eyes down and turned away from the camera as he rasps out the lines. Eva Marie Saint's Lorraine Basner is a much nicer person, but she's frightened, pleasureless, and no fun to be around. For the first time in her life, she's learning to be selfish, which gives her a righteous glow rather scary to behold.

The singular oddity and strength of the movie is that at first, like David, we're a little bored by Max and Lorraine, but then we become convinced, again like David, that the most important thing in his life at that moment is to figure out who his mother and father are and what his relationship with each of them is. The last third of *Nothing in Common* is dominated by David's discovery that he actually has quite a lot in common with his dyspeptic father. The humor, the speed, the teasing seductiveness with women—it all comes from the old man. And in his lifelong recoil from his solemn mother, he may have found his taste for pleasure. *Nothing in Common* turns out to be about the necessity—and pleasure—of family obligation. It's a comic ode to maturity—an unlikely theme, I admit, but one that works. In the end, David acknowledges that he is indeed his parents' son.

Garry Marshall is not the kind of director who finds himself in the grip of a poetic idea. *Nothing in Common* doesn't look like much, and the rhythm of the movie is a little jerky. But Marshall has stopped polarizing good and evil in the simple way he did in *The Flamingo Kid;* he has developed a fruitfully ambiguous attitude toward character. People can be hard-driven and silly and still have benevolent qualities, or be bitter and unpleasant and still be worth caring about. This touching and funny movie is worth caring about, too.

WITH UTMOST RELIEF, I CAN ANNOUNCE that **Aliens**, contrary to what it says in some of the ads, is not "the scariest movie . . . ever." It's certainly not as scary as the original *Alien* (without the *s*), which had me so cowed that I came out of the theater with a tightness in my chest that took some three hours and many shots of Johnnie Walker Red to dissipate. That movie was a gruesome horror film posing as science fiction. This one is a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to be tough enough to survive. He's like a forties Hollywood director weeding out the opportunists and cowards so the boys will be ready to fight the Nazis. The action has a satisfying idiocy—we're talking survival here.

The monsters, the beasts, whatever they are—you know, octopus legs, hissing teeth, and steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. They are still mean mothers—sneaky and low as well as ever so attractive. But this time the Space Marines have landed. And I want to tell you, they *kick ass!* Led by Sigourney Weaver (the sole survivor of the spaceship in the original), they burn, blast, and blow their way through hundreds of the fiends. Some of the Marines get blown away, too—or, as Bill Murray was in *Ghostbusters,* slimed—until, just like the first time, it's Sigourney alone against the ugly things. The grand finale goes on so long, passing through so many climaxes, it's like a Romantic symphony that won't come to an end. But it keeps you high.

Cameron has kept the wet, black, IRT-at-midnight look developed by Ridley Scott and his designers seven years ago, but he's put a lot more movement into the stalking and carnage. Cameron, the first director to find comic uses for Arnold Schwarzenegger, is great at having something powerful slam its way through an immovable barrier. His work has an explosive force; he's like a gleeful kid bashing things together. ■

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PARIS COLLECTIONS

"...Mostly Mozart's salute was an irresistible affair; the Chamber Music Society's had some fine individual contributions..."

TWENTY YEARS OLD THIS SUMMER AND looking healthy, **Mostly Mozart** was a music festival of inexhaustible possibilities right from the beginning. Even when it seemed as though its potential was not being exploited as effectively as some of us might have wished, few ever seriously doubted the festival's future. The magic ingredient, of course, has always been the protean composer himself—name any occasion, and there is most likely an all-Mozart program to celebrate it in style.

Take this season's opening concert, for example, devoted to music the 21-year-old composer wrote during a six-month visit to Paris in 1778. Now that we have been completely immersed in French culture—Lincoln Center's "France Salutes New York" activities continue into September—exploring Mozart's music for Paris seemed both appropriate and refreshing as a change of pace. True, the Gallic-influenced scores of this period may be mostly minor Mozart, but they are never less than entertaining and ingeniously crafted, and conductor Gerard Schwarz made judicious choices: the ballet *Les Petits Riens,* the Concerto for Flute and Harp, the concert aria "Popoli di Tessaglia," and the "Paris" Symphony.

Listening to such charming and gracefully proportioned music, no one would guess how miserable Mozart was during that summer in the French capital. His letters home to his father, Leopold, tell it all—how he roundly despised French music and French taste, how he composed several commissioned works that were never paid for, how the best official jobs invariably went to inferior composers, how the woman he loved married another man, and, finally, how his mother, who had traveled with him to Paris, became ill and died.

Not a hint of all this tragedy and discontent threatens to unsettle the elegant overture and sharply characterized French dances that make up *Les Petits Riens,* nor are there any storm clouds hovering over the delicately seductive wine-and-candlelight atmosphere of the Flute and Harp Concerto. Mozart put an extra compositional effort into the elaborate "Popoli di Tessaglia" in order to display the vocal virtuosity of his beloved Aloysia Weber, a soprano who must have had a phenomenal range—the aria twice soars up to G above high C. And the brilliantly festive Symphony No. 31 was intentionally designed to dazzle Parisian audiences, who for once responded appreciatively. Always the complete professional, Mozart set his own problems aside when he composed this music. The only work he wrote in Paris that tells us what he was really feeling at the time is the A minor Piano Sonata, and it's a shame there was no place on this orchestral program for that tragic score.

À LA FRANÇAISE: *Chamber Music Society's Buswell, Browning, Mills, Wadsworth, Sherry, Dutton.*

More than once during the course of the evening, it occurred to me that this was exactly the sort of irresistible all-Mozart affair that Sir Thomas Beecham would have loved to conduct, and he would have infused it with his special brand of charm, rhythmic buoyancy, and lyrical warmth. I did miss these qualities in Schwarz's rather tight-lipped but otherwise stylish and crisp performance of the ballet, although the "Paris" Symphony had energy and *brio* to spare. Carol Wincenc and Heidi Lehwalder collaborated deftly in the Flute and Harp Concerto, giving this delicious score a firm but loving caress. Erie Mills tackled the concert aria bravely, excelling everywhere except in those unreasonably stratospheric final measures. Minor reservations apart, Mostly Mozart 1986 was safely launched with an imaginative and stimulating program. May the next twenty years bring more of the same.

FOR ITS CONTRIBUTION TO "FRANCE SAlutes New York," the **Chamber Music Society of Lincoln Center,** with six guest musicians, devised a special evening of "real" French music in Alice Tully Hall. Like the Society's regular wintertime concerts, the program was provocatively varied and thoughtfully planned to include something for everyone. Erie Mills was on hand again, sounding more comfortable—ravishing, in fact—singing four early songs by Debussy, with the Society's artistic director, Charles Wadsworth, at the piano. The team of Wincenc and Lehwalder was also back, to star in Ravel's Introduction and Allegro for Harp, String Quartet, Flute, and Clarinet. With John Browning at the piano, we had a rare chance to hear one of Fauré's wonderful chamber works, the Quartet for Piano and Strings, Op. 15. Rounding out the generous bill of fare was Poulenc's sassy Sextet for Piano and Winds and the solo clarinet movement from Messiaen's *Quartet for the End of Time,* eloquently played by Gervase de Peyer.

Despite the interesting program and a number of fine individual contributions, the evening as a whole was a disappointment, reminding me of the reason that I now avoid the Society's concerts, after

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many years of regular attendance as a daily-newspaper reviewer. These musicians are among the most proficient in town, and they are obviously not sight-reading. Certainly, my dissatisfaction with their performances was never based on poor instrumental technique, bad ensemble, or lack of rehearsal. But from where I sit, the Society's interpretations too often tend to sound either overdriven and machine-tooled (the Fauré Quartet) or downright ugly and raucously out of focus (Poulenc's Sextet). The Chamber Music Society of Lincoln Center, it seems, long ago became an official institution, and a rather grim one at that.

AFTER LEAVING THE SOCIETY'S JOYLESS salute to France, I wandered over to the bandstand on the Mall in Central Park, where Vincent La Selva's New York Grand Opera was doing its bit for French culture by presenting a fully staged and costumed performance of Halévy's **La Juive.** By the time I arrived, three hours of the performance had passed, as well as (I'm told) the most exciting moment of the evening—apparently, the cathedral had toppled over during Act I. Even so, there were still Acts IV and V to go, and plenty of music left to hear.

Or so I thought. It soon became clear that La Selva was trimming the opera drastically, and while *La Juive* should probably be sensitively edited, the conductor really went too far. The orchestral parts were borrowed from the library of the Metropolitan Opera, which last staged the work 50 years ago, so perhaps what we were hearing was the same truncated edition once performed by Giovanni Martinelli at the Met and, before that illustrious tenor, by Enrico Caruso himself. Come to think of it, when the Friends of French Opera gave a concert version with Richard Tucker in 1964, the piece was again cut to ribbons. Perhaps the forthcoming Philips recording, with José Carreras and Aprile Millo, will finally give us a chance to hear a complete *La Juive,* certainly one of the key works of nineteenth-century French grand opera.

So the New York Grand Opera production can hardly be said to count, although the cast made a game stab at what was left of the piece. The role of the Jewish goldsmith Éléazar is a prize for any tenor, and Edward Perretti gave a fervent, nicely phrased account of the famous aria in Act IV ("Rachel, quand du Seigneur") without erasing any memories of his famous predecessors. From as much as I could hear of her singing as Rachel, Katherine Luna struck me as a young soprano with promise. La Selva conducted with his customary infectious enthusiasm, although I suspect that he and his plucky company will be more successful later on this month with Verdi's *Oberto* (the composer's first opera) and *Lucia di Lammermoor.* ■

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DO NOT PHONE; *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

FROM JAPAN

LOVELY JAPANESE THINGS ARE ON SALE at this gallery. For example: 5- to 40-year-old silk kimonos, cotton yukatas for women, men, and children, and ceremonial kimonos, were $40–$350, now $32–$275; wide brocade obis, were $60–$300, now $48–$240; pillows made from old silk kimonos and brocade obis, were $40–$85, now $30–$65; nineteenth-century Imari and Kutani porcelains, including dishes, cups, platters, and serving bowls, and handmade jugs, teapots, and vases in traditional styles, were $25–$500, now $20–$400; small late-nineteenth-century court dolls with hand-painted lacquer faces and silk-brocade clothing, were $50–$150, now $40–$120; antique Japanese and Korean wood items, were $100–$2,500, now $75–$2,000; nineteenth-century bamboo baskets, were $75–$250, now $60–$200; nineteenth-century and earlier scroll paintings, were $60–$450, now $48–$360; eighteenth- to twentieth-century Japanese prints by such artists as Hasui, Hiroshige, Kuniyoshi, Shoson, and Utamaro, were $20–$2,500, now $15–$2,000. A.E., M.C., V., checks accepted; exchanges possible. *Things Japanese, 1109 Lexington Ave., near 77th St., second floor (249-3591); Tues.–Sat. 11 a.m.–5 p.m.; through 9/16.*

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—July 23–29: Channel 4 Festival: A Tribute to New British Cinema. July 23–29, daily: *Meantime.* Also scheduled: July 23: *Zina; Pink Pyjamas; Lamb.* July 24: *Loving Walter; Heaven, Man, Earth; Sacred Hearts.* July 25: *Sacred Hearts; Loving Walter.* July 26: *Pink Pyjamas; Heaven, Man, Earth; Zina.* July 27: *Loving Walter; Lamb; Sacred Hearts.* July 28: *Zina; Heaven, Man, Earth; Loving Walter.* July 29: *Pink Pyjamas; Lamb; Zina.* #2—Thru Aug. 14: Janus Film Festival. July 22–23: *L'Avventura; Il Grido.* July 24–26: *Beauty and the Beast; Orpheus.* July 27–28: *M; The Blue Angel* (1929). July 29–30: *Portrait of the Artist as a Young Man; Ulysses* (1967).

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. July 23: *The World of Apu; The Music Room.* July 24: Cartoons!: The Unseen Fleischers; Silent Night. July 25–26: *The Little Shop of Horrors; The Texas Chainsaw Massacre.* July 27: *We All Loved Each Other So Much; Viva Italia!* July 28: *Heaven Can Wait* (1943); *Cluny Brown.* July 29: *Barry Lyndon.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru July 24: *Top Gun.* Opening July 25 (tent.): *Vamp.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru July 24: *What Happened to Kerouac?* #2—*Hail Mary.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Labyrinth.* #2—*Ruthless People.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru July 24: *Brazil.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Legal Eagles.* #2—Thru July 24: *Big Trouble in Little China.* Opening July 25: *Maximum Overdrive.* #3—*Club Paradise.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. July 23: *Detective Story; The Desperate Hours.* July 24: *Performance; Don't Look Now.* July 25–26: *Dinner at Eight; The Women.* July 27–28: *Los Olvidados; Viridiana.* July 29: *Blood and Sand* (1941); *Captain From Castile.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. July 23–24: *Barbarella; Zardoz.* July 25–26: *They Came From Within; The Brood; Rabid.* July 27–29: *Picnic at Hanging Rock; Smash Palace.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*About Last Night* . . . . #2—*A Great Wall.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Salvador.* #2—Thru July 24: *Hard Choices.* Opening July 25: *Vamp.* #3—*Hannah and Her Sisters.* #4—*Desert Hearts.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*The Karate Kid Part II.* July 23–24: *Dinner at Eight.* #2—*The Great Mouse Detective.* Opening July 25: *Out of Bounds.* #3—*Top Gun.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Aliens.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Ruthless People.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Theater closed.

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *The Karate Kid Part II.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru July 24: *Ferris Bueller's Day Off.* Opening July 25: *Haunted Honeymoon.* #2—*Running Scared.* #3—*Back to School.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*About Last Night* . . . . #2—Thru July 24: *Labyrinth.* Opening July 25: *Out of Bounds.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Psycho III.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Thru July 24: *Legal Eagles.* Opening July 25: *Vamp.* #2—*Running Scared.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Club Paradise.* #2—Thru July 24: *Under the Cherry Moon.* Opening July 25: *Maximum Overdrive.* #3—*Cobra.* #4—*Big Trouble in Little China.* #5—*Raw Deal.* #6—Thru July 24: *The Color Purple.* Beg. July 25: *Under the Cherry Moon.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Top Gun.* **EMBASSY 3**—Thru July 24: *Short Circuit.* Beg. July 25: *The Karate Kid Part II.* **EMBASSY 4**—*Poltergeist II: The Other Side.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Aliens.* #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *The Great Mouse Detective.* Theater closed to the public July 23.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru July 24: *The Karate Kid Part II.* Opening July 25: *Haunted Honeymoon.* #2—*Back to School.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *The Great Mouse Detective.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Pirates.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Back to School.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *About Last Night....*

44. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. Closed for renovations.

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Spring Symphony.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Hannah and Her Sisters.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru July 24: *Big Trouble in Little China.* Opening July 25: *Love Songs.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Top Gun.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru July 24: *Under the Cherry Moon.* Opening July 25: *Out of Bounds.* #2—*Club Paradise.*

54. BARONET—Third Ave. at 59th St. 355-1663. *The Karate Kid Part II.* **CORONET**—*Saving Grace.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *About Last Night....*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mona Lisa.* **CINEMA II**—753-0774. *Malcolm.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Back to School.* #2—832-2720. Thru July 24: *Labyrinth.* Opening July 25: *Haunted Honeymoon.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Running Scared.* #2—*Ferris Bueller's Day Off.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru July 24: *Legal Eagles.* Opening July 25: *Heartburn.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Great Mouse Detective.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Karate Kid Part II.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Aliens.* #2—*Running Scared.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru July 24: *Labyrinth.* Opening July 25: *Out of Bounds.* #2—Thru July 24: *Under the Cherry Moon.* Opening July 25: *Maximum Overdrive.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *Aliens; The Jewel of the Nile.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Thru July 24: *Ferris Bueller's Day Off.* Opening July 25: *Heartburn.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—*A Great Wall.* #3—*The Girl in the Picture.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*Letter to Brezhnev.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 4: 66 Years of American Film Comedy: 1918–84. July 22–23: *Red Headed Woman; The Worst Woman in Paris?* July 24–26: *Topper; Ninotchka.* July 27–28: *The Lady Eve; Midnight.* July 29–30: *The Bank Dick; Monsieur Beaucaire.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Sincerely Charlotte.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Legal Eagles.* #2—*Running Scared.* #3—*Back to School.* #4—*About Last Night....* #5—*Aliens.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. July 23: *Café Flesh; Demon Seed.* July 24: *The Company of Wolves; Valerie and Her Week of Wonders.* July 25–26: *The Little Shop of Horrors; The Kirlian Witness.* July 27: *The Harder They Come; Say Amen, Somebody.* July 28: Cartoon-o-Rama: Latin Night: *The Three Caballeros; Saludos Amigos;* shorts. July 29: *Hollywood Out-takes; Moron Movies.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Theater closed for renovations; reopens in August.

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru July 24: *Back to School; Labyrinth.* Opening July 25: *Maximum Overdrive.* #2—Thru July 24: *Psycho III; The Great Mouse Detective.* Opening July 25: *Vamp.* #3—Thru July 24: *Top Gun.* Opening July 25: *Out of Bounds.* #4—Thru July 24: *Club Paradise.* Opening July 25: *Haunted Honeymoon.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Aliens.* #2—Thru July 24: *Big Trouble in Little China.* Beg. July 25: *Maximum Overdrive.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. July 22–24 & 29–31: Summer Youth Workshops and Films: Traditions, folklore, and life-styles of people from Africa, Latin America, and the Caribbean; groups only, call 873-1300, ext. 514, for reservations. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 10:30 a.m., 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 12:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Daily at 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students, senior citizens, and members $4; advance tickets available. Films From the Beijing Film Academy. July 23 at 3:30 & 6:30: *The Road* (China, 1984) by Chen Lizhou.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. July 23 at 7:30: *Reveille With Beverly* (1943) by Charles Barton, with Ann Miller, Count Basie, and Duke Ellington.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. July 29 at 8: *Bless Their Little Hearts* (1983) by Billy Woodbury, and *Little Nemo* by Windsor McCay.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. July 23 at 1, 3:15, 6 & 8:30: *La Naissance du jour* (France, 1980) by Jacques Demy.

GUILD HALL—158 Main St., East Hampton, N.Y. (516) 324-4050. Adm. $3; members $2: July 23 at 7:30: *Provincetown: Memories of Cape Light;* video screening and discussion. Adm. $5; members $4: Youth and the Rites of Passage: July 24 at 8:30: *Erendira* (Mexico, 1983) by Ruy Guerra, with Irene Papas, screenplay by Gabriel Garcia Márquez.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru Aug. 31: *As Is* (1984) by Edin Veliz, and *Nature Theatre of Oklahoma* (1984) by Daniel Boord.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. July 27 at 12:30, 1:30 & 2:30: Jewish Humor on Tape: "David Brenner," from *On Location* (HBO, 1986). Adm. $5 (reservations suggested; call 860-1863): The Image of Jewish Men in American Film: July 29 at 7: *Murder, Inc.* (1960) by Burt Balaban and Stuart Rosenberg, with Peter Falk; discussion with Jenna Weissman Joselit.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $4.50; series and advance tickets available. Summer Films. Cary Grant: July 23 at 6:30: *North by Northwest* (1959) by Alfred Hitchcock, co-starring Eva Marie Saint and James Mason. James Cagney: July 24 at 6:30: *Yankee Doodle Dandy* (1948) by Michael Curtiz. Musicals: July 25 at 6:30: *Carousel* (1956) by Henry King, with Gordon MacRae and Shirley Jones. The Great Sleuths Return Again: July 28 at 6:30: *The Mirror Crack'd* (1980) by Guy Hamilton, with Elizabeth Taylor and Angela Lansbury. Robert De Niro: July 29 at 6:30: *The Deer Hunter* (1978) by Michael Cimino, co-starring Christopher Walken and Meryl Streep.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. by contribution. July 25 at 8: Open screening; bring your own films.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Sept. 4: The Vision of Ernie Kovacs. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Thru Aug. 10: Comedy, Italian Style. July 24 at 2:30: *Film d'Amore e d'Anarchia* (Italy, 1971) by Lina Wertmüller, with Giancarlo Giannini and Mariangela Melato; at 6: *Travolti da un Insolito Destino...* (Italy, 1974) by Wertmüller, with Giannini and Melato. July 25 at 2:30: *Le Farò da Padre* (Italy, 1974) by Alberto Lattuada, with Irene Papas; at 6: *Profumo di Donna* (Italy, 1974) by Dino Risi, with Vittorio Gassman. July 26 at 2: (See July 24 at 6); at 5: (See July 24 at 2:30). July 27 at 2: (See July 25 at 6); at 5: (See July 25 at 2:30). July 28 at 2:30: *L'Ingorgo* (Italy, 1979) by Luigi Comencini, with Marcello Mastroianni, Ugo Tognazzi, Alberto Sordi, Gérard Depardieu, Patrick Dewaere, Miou Miou, Stefania Sandrelli, and Fernando Rey; at 6: *Amici Miei* (Italy, 1975) by Mario Monicelli, with Ugo Tognazzi and Philippe Noiret. July 29 at 2:30: *Alfredo, Alfredo* (Italy, 1973) by Pietro Germi, with Dustin Hoffman and Stefania Sandrelli; at 6: *Venga a Prendere il Caffè... da Noi* (Italy, 1970) by Alberto Lattuada, with Ugo Tognazzi. **Titus Theater 2:** July 24 at noon: *USA Artists #8: Jasper Johns* (1966) by Alan R. Solomon, and *Hanafuda/Jasper Johns* (1980) by Katrina Martin.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. July 23–25 at 8 & 10: *Desert Bloom* (1986) by Eugene Corr, with Jon Voight, JoBeth Williams, and Ellen Barkin. July 25 at midnight, July 26 at 12:15 a.m.: *Stop Making Sense* (1984) by Jonathan Demme, with the Talking Heads. July 26 at 7:30 & 10, July 27 at 7:30 & 9:45: *Ginger & Fred* (Italy, 1985) by Federico Fellini, with Giulietta Masina and Marcello Mastroianni. July 28 at 8: *Eureka* (1985) by Nicolas Roeg, with Gene Hackman; July 28 at 10, July 29 at 8 & 10:30: *Brazil* (1985) by Terry Gilliam, with Jonathan Pryce and Robert De Niro.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Science Fiction Films of the Fifties. July 29 at 2:30: *Invasion of the Body Snatchers* (1956) by Don Siegel, with Kevin McCarthy, and *Contact* by D. A. Tarasov.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. July 25 at 3:30: "Fallacies of Hope," with Kenneth Clark, from *Civilisation* (BBC, 1975).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru July 24: Tue.–Sun. at 6 & 8, Fri.–Sun. at 4: *After Hours* (1985) by Martin Scorsese, with Griffin Dunne, Rosanna Arquette, and Teri Garr. July 25–Aug. 14: Gods and Demons: The Films of Larry Cohen. July 25–31 at 8: *Perfect Strangers* (1984, premiere), with Anne Carlisle. July 25–27 at 6: *It's Alive* (1974); July 26–27 at 4: *It Lives Again* (1978). July 29–31 at 6: *Black Caesar* (1973). Continuing thru Aug. 14: Tue.–Sun. at 10: *Dreamchild* (Great Britain, 1984) by Gavin Millar. Public Service (free): Sat.–Sun. at 2: *Weirded Out and Blown Away* (1985) by Sharon Greytak, and *See What I Say,* with Holly Near.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens. (718) 520-7303. Free. Films by Alfred Hitchcock. July 23 at 1:30: *Mr. and Mrs. Smith* (1941), with Carole Lombard and Robert Montgomery.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Buster Keaton: The Great Stoneface. July 26 at 2: *One Week* (1920) and *Cops* (1927), both by and with Keaton.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2; members $1. D. W. Griffith's Heirs. July 27 at 1:30: *The Fall of the House of Usher* (1928) by James Sibley Watson, *H20* (1929) by Ralph Steiner, *An American March* (1941) by Oscar Fischinger, *Moods of the Sea* (1942) by Slavko Vorkapich, and *Nightcats* (1956) by Stan Brakhage.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 27: Film and Video on Art. July 22 at 1:30, July 23–26 at 11:30 a.m., July 27 at 12:30: Film Program 3: *The Architecture of Mies van der Rohe* (1985), and *Richard Meier* (1986). July 22 at 4:30, July 23–26 at 2:30, July 27 at 3:30: Film Program 4: *Grand Central* (1982), *For California: A Capitol Restoration* (1985), and *Georgia O'Keeffe* (1977).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—Thru July 24: *Ruthless People.* Beg. July 25: *Maximum Overdrive.* #4—Thru July 24: *Under the Cherry Moon.* Beg. July 25: *Vamp.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Club Paradise.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru July 24: *Running Scared.* Beg. July 25: *Heartburn.* #2—*Aliens.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*About Last Night. . . .* #2—*Aliens.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. *Back to School.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Ruthless People.* #2—*Back to School.* #3—*Aliens.* #4—*The Karate Kid Part II.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Aliens.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*The Great Mouse Detective.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Psycho III.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Out of Bounds.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Haunted Honeymoon.* #3—*Back to School.* #4—*Aliens.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru July 24: *Ruthless People.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Cobra.* #2—*The Karate Kid Part II.* #3—*Labyrinth.* #4—*Raw Deal.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Aliens.* #2—*Back to School.* #3—*Under the Cherry Moon.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Under the Cherry Moon.* #2—*Pirates; The Great Mouse Detective.* #3—*Club Paradise.* #4—*Legal Eagles.* #5—*Psycho III.* #6—*Back to School.* #7—*The Karate Kid Part II.* #8—*Big Trouble in Little China.* #9—*Ruthless People.* #10—*Top Gun.* #11—*Running Scared.* #12—*Aliens.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Back to School.* #2—*About Last Night. . . .* #3—*Ruthless People.* #4—Thru July 24: *The Great Mouse Detective.* Beg. July 25: *Heartburn.* #5—*The Karate Kid Part II.* #6—Thru July 24: *Top Gun.* Beg. July 25: *Haunted Honeymoon.* #7—Thru July 24: *Ferris Bueller's Day Off; Labyrinth.* Beg. July 25: *Maximum Overdrive.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Pirates.* #2—Thru July 24: *Psycho III.* Beg. July 25: *Out of Bounds.* #3—*Running Scared.* #4—*Legal Eagles.* #5—Thru July 24: *Club Paradise.* Beg. July 25: *Vamp.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Back to School.* #2—*Ruthless People.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*Running Scared.*

Gene WILDER Gilda RADNER Dom DeLUISE in HAUNTED HONEYMOON ...A COMEDY CHILLER

"HAUNTED HONEYMOON"
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Costume Designer RUTH MYERS Edited by CHRIS GREENBURY Director of Photography FRED SCHULER
Written by GENE WILDER & TERENCE MARSH Produced by SUSAN RUSKIN Directed by GENE WILDER Prints by DE LUXE®
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204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Club Paradise.* #2—*Big Trouble in Little China.* #3—*Labyrinth.* #4—*About Last Night....*

205. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. #1—*The Karate Kid Part II.* #2—*The Great Mouse Detective.* #3—*Aliens.* #4—*Pirates.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Heartburn.* #2—*Back to School.* #3—Thru July 24: *Pirates.* Beg. July 25: *Vamp.* #4—*About Last Night....* #5—*Ruthless People.* #6—Thru July 24: *Club Paradise.* Beg. July 25: *Maximum Overdrive.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St.** 596-7070. #1—*Legal Eagles.* #2—Thru July 24: *Back to School.* Beg. July 25: *Heartburn.*

208. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru July 24: *Ruthless People; Labyrinth.* Beg. July 25: *Vamp.* #2—*Back to School.* #3—*Aliens.*

209. **COBBLE HILL—TWIN—Court St. at Butler St.** 596-9113. Program unavailable.

210. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St.** 624-3591. #1—*Aliens.* #2—*Under the Cherry Moon.*

211. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St.** 875-4024. #1—*Big Trouble in Little China.* #2—*Psycho III.* #3—*Back to School.* #4—*Running Scared.*

212. **FLATBUSH—BROOKLYN CENTER—Whitman Hall, Brooklyn College, Flatbush Ave. at Nostrand Ave.** 780-5295. July 24-27: *West Side Story.*

213. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—*Aliens.* #2—Thru July 24: *Under the Cherry Moon.* Beg. July 25: *Vamp.* #3—Thru July 24: *Pirates.* Beg. July 25: *Out of Bounds.* #4—Thru July 24: *Running Scared.* Beg. July 25: *Maximum Overdrive.*

214. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

215. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Haunted Honeymoon.* #3—*About Last Night....* #4—*Aliens.*

216. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Program unavailable.

217. **MIDWOOD—AVENUE U—Ave. U at E. 16th St.** 336-1234. Program unavailable.

218. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru July 24: *Big Trouble in Little China.* Beg. July 25: *Maximum Overdrive.* #2—Thru July 24: *Psycho III.* Beg. July 25: *Vamp.* #3—*Pirates.* #4—*The Karate Kid Part II.* #5—*Ruthless People.*

219. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru July 24: *The Karate Kid Part II.* #2—*Legal Eagles.* #3—*Back to School.*

220. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave.** 821-5993. #1—Thru July 24: *Pirates.* Beg. July 25: *Out of Bounds.* #2—*Back to School.* #3—*The Karate Kid Part II.* #4—Thru July 24: *Running Scared.* Beg. July 25: *Maximum Overdrive.* #5—*Aliens.*

221. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—*Aliens.* #2—Thru July 24: *Pirates.* Beg. July 25: *Maximum Overdrive.*

QUEENS

AREA CODE 718

300. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Ruthless People.* #4—*Club Paradise.* #5—*Aliens.* #6—*About Last Night....*

301. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Club Paradise.* #2—*Running Scared.*

302. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*The Karate Kid Part II.* #2—*About Last Night....* #3—*Ferris Bueller's Day Off.* #4—*Pirates; Labyrinth.*

303. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru July 24: *The Money Pit; Legend.*

304. **DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*The Karate Kid Part II.* #4—*Psycho III.* #5—*Back to School.* #6—*Aliens.* #7—Thru July 24: *Pirates.* Beg. July 25: *Maximum Overdrive.*

305. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Legal Eagles.* #2—*Running Scared.*

306. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru July 24: *Running Scared.* Beg. July 25: *Haunted Honeymoon.* #2—Thru July 24: *Labyrinth.* Beg. July 25: *Ferris Bueller's Day Off.* #3—Thru July 24: *Top Gun.* Beg. July 25: *Vamp.* #4—*Back to School.*

307. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru July 24: *Under the Cherry Moon.* Beg. July 25: *Vamp.* #2—*The Karate Kid Part II.* #3—*Running Scared.*

308. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*Club Paradise.* #2—*Big Trouble in Little China.* #3—*Pirates.*

309. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Back to School.* #2—*Ruthless People.* #3—*Legal Eagles; The Great Mouse Detective.* #4—*Aliens.*

310. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Ruthless People.* #2—*Legal Eagles.*

311. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—*The Great Mouse Detective.* #2—*Psycho III.*

312. **FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave.** 544-1020. #1—*Back to School.* #2—*Back to School.* #3—*Ruthless People.*

313. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*Club Paradise.* #2—*About Last Night....*

314. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Ferris Bueller's Day Off.*

315. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*The Karate Kid Part II.* #2—*Aliens.* #3—*Aliens.* #4—*Pirates.*

316. **FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—Thru July 24: *Psycho III.* Beg. July 25: *Haunted Honeymoon.* #2—Thru July 24: *Ruthless People.* Beg. July 25: *Out of Bounds.* #3—*Back to School.* #4—*Aliens.* #5—*Legal Eagles.* #6—*The Great Mouse Detective.*

317. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*About Last Night....* #2—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Heartburn.*

318. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Back to School.*

319. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—*Ruthless People.* #2—Thru July 24: *Pirates.* Beg. July 25: *Maximum Overdrive.*

320. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—*Aliens.* #2—*About Last Night....* #3—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.*

321. **KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr.** 268-3636. #1—*Ferris Bueller's Day Off.* #2—Thru July 24: *Psycho III.* Beg. July 25: *Out of Bounds.* #3—*The Great Mouse Detective.*

322. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*Aliens.* #2—*The Karate Kid Part II.*

323. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*The Great Mouse Detective.* #2—*Psycho III.* #3—*Cobra.*

324. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. Program unavailable.

325. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Back to School.* #2—Thru July 24: *Running Scared.*

326. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru July 24: *Back to School.* Beg. July 25: *Heartburn.* #2—*Aliens.*

STATEN ISLAND

AREA CODE 718

400. **ELTINGVILLE—AMBOY—**356-3800. #1—Thru July 24: *Back to School.* Beg. July 25: *Haunted Honeymoon.* #2—Thru July 24: *Pirates.* Beg. July 25: *Out of Bounds.*

401. **NEW DORP—HYLAN—**351-6601. #1—Thru July 24: *Running Scared.* Beg. July 25: *Heartburn.* #2—*The Karate Kid Part II.*

402. **NEW DORP—LANE—**351-2110. *Back to School.*

403. **NEW DORP—RAE—**979-0444. #1—*About Last Night...; Labyrinth.* #2—Thru July 24: *Club Paradise; My Little Pony—The Movie.*

404. **NEW DORP—RKO FOX PLAZA—**987-6800. #1—*Ruthless People.* #2—*Legal Eagles.*

405. **NEW SPRINGVILLE—ISLAND—**761-6666. #1—*Aliens.* #2—*Club Paradise.*

LONG ISLAND

AREA CODE 516

Nassau County

500. **BALDWIN—GRAND AVENUE—**223-2323. #1—*Back to School; My Little Pony—The Movie.* #2—*The Karate Kid Part II.*

501. **BELLMORE—MOVIES—**783-7200. Thru July 24: *Top Gun.*

502. **BETHPAGE—MID-ISLAND—**796-7500. Thru July 24: *Top Gun.*

504. **EAST MEADOW—MEADOWBROOK—**731-2423. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Pirates.* #4—Thru July 24: *Club Paradise.* Beg. July 25: *Haunted Honeymoon.*

505. **FRANKLIN SQUARE—FRANKLIN—**775-3257. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*Running Scared.* #4—*About Last Night....*

506. **GARDEN CITY—RKO ROOSEVELT FIELD—**741-4007. #1—*Aliens.* #2—*About Last Night....* #3—*Ferris Bueller's Day Off.* #4—Thru July 24: *Club Paradise.* Beg. July 25: *Heartburn.*

507. **GREAT NECK—SQUIRE—**466-2020. #1—*About Last Night....* #2—*Aliens.* #3—Thru July 24: *Legal Eagles.* Beg. July 25: *Maximum Overdrive.*

508. **HEWLETT—RKO—**791-6768. *The Great Mouse Detective.*

509. **HICKSVILLE—HICKSVILLE—**931-0749. #1—Thru July 24: *Pirates.* Beg. July 25: *Out of Bounds.* #2—*Back to School.*

510. **HICKSVILLE—MID-PLAZA—**433-2400. #1—*Aliens.* #2—*Ferris Bueller's Day Off.* #3—*The Karate Kid Part II.* #4—*Legal Eagles.* #5—Thru July 24: *Psycho III.* Beg. July 25: *Maximum Overdrive.* #6—Thru July 24: *Running Scared.* Beg. July 25: *Heartburn.*

511. **LAWRENCE—RKO—**371-0203. #1—*The Karate Kid Part II.* #2—*Club Paradise.* #3—*Ruthless People.*

512. **LEVITTOWN—LEVITTOWN—**731-0516. #1—*Psycho III.* #2—Thru July 24: *Top Gun.* Beg. July 25: *Out of Bounds.* #3—*The Great Mouse Detective.*

513. **LEVITTOWN—LOEWS NASSAU—**731-5400. #1—*Ruthless People.* #2—*Aliens.* #3—*Legal Eagles.* #4—*Ferris Bueller's Day Off.* #5—*Running Scared.* #6—*About Last Night....*

514. **LONG BEACH—PARK AVENUE—**432-0576. Thru July 24: *Top Gun.*

515. **LYNBROOK—LYNBROOK—**593-1033. #1—*About Last Night....* #2—*Back to School.* #3—*Aliens.* #4—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Out of Bounds.*

516. **LYNBROOK—STUDIO ONE—**599-1444. Program unavailable.

517. **MALVERNE—TWIN—**599-6966. #1—Thru July 24: *Pretty in Pink; The Great Mouse Detective.* Beg. July 25: *Ferris Bueller's Day Off.* #2—Thru July 24: *Top Gun.* Beg. July 25 (tent.): *Psycho III.*

518. **MANHASSET—MANHASSET—**627-7887. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.* #2—*Ruthless People.* #3—Thru July 24: *Pirates.* Beg. July 25: *Heartburn.*

519. **MASSAPEQUA—PEQUA—**799-6464. *Ruthless People.*

520. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**795-2244. #1—*About Last Night....* #2—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Maximum Overdrive.* #3—*Back to School.* #4—*The Karate Kid Part II.* #5—Thru July 24: *Pirates.* Beg. July 25: *Out of Bounds.* #6—*Running Scared.* #7—Thru July 24: *Club Paradise.* Beg. July 25: *Haunted Honeymoon.* #8—Thru July 24: *Labyrinth.* Beg. July 25: *Heartburn.* #9—*Aliens.*

521. **MERRICK—TWIN—**546-1270. #1—*Legal Eagles.* #2—*Running Scared.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—*The Karate Kid Part II.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru July 24: *Top Gun.* #2—Program unavailable.

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Pirates.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School; My Little Pony—The Movie.* #2—*The Karate Kid Part II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Aliens.* #2—*Back to School.* #3—*Legal Eagles; My Little Pony—The Movie.* #4—*Club Paradise; The Great Mouse Detective.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru July 24: *Legal Eagles.* Beg. July 25: *Heartburn.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru July 24: *Psycho III.* Beg. July 25: *Legal Eagles.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Vamp.*

530. ROSLYN—ROSLYN—621-8488. #1—*Running Scared.* #2—*The Karate Kid Part II.*

531. SYOSSET—SYOSSET—921-5810. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Haunted Honeymoon.* #2—*Ruthless People.* #3—*Labyrinth.*

532. SYOSSET—UA CINEMA 150—364-0700. *About Last Night . . . .*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Labyrinth.* #2—*About Last Night . . . .* #3—*Aliens.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Psycho III.* #2—*Ferris Bueller's Day Off.* #3—*Club Paradise.* #4—*Legal Eagles.* #5—*Under the Cherry Moon.* #6—*Back to School.* #7—*The Karate Kid Part II.* #8—*Pirates.* #9—*Top Gun.* #10—*Ruthless People.* #11—*Running Scared.* #12—*Raw Deal; The Great Mouse Detective.*

535. WANTAGH—RKO—781-6969. *The Great Mouse Detective.*

536. WESTBURY—DRIVE-IN—334-3400. #1—Thru July 24: *Back to School.* Beg. July 25: *Maximum Overdrive.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Out of Bounds.* #3—*Aliens.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Great Mouse Detective.* #2—*Top Gun.* #3—*Letter to Brezhnev.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru July 24: *Labyrinth.* Thru July 25: *Maximum Overdrive.* #2—*About Last Night . . . .* #3—Thru July 24: *Pirates.* Beg. July 25: *Haunted Honeymoon.*

601. BABYLON—RKO—669-0700. #1—*Aliens.* #2—*The Karate Kid Part II.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Psycho III.*

603. BAY SHORE—CINEMA—665-1722. *Back to School.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Running Scared.* #2—*Club Paradise.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Aliens.* #2—Thru July 24: *Pirates; King Solomon's Mines* (1985). Beg. July 25: *Maximum Overdrive.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru July 24: *Cobra.* Beg. July 25: *Psycho III.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Ruthless People.* #2—*Aliens.* #3—*Top Gun.* #4—*Running Scared.* #5—*Back to School.* #6—*Psycho III.* #7—*Ferris Bueller's Day Off.* #8—*The Great Mouse Detective.* #9—*Pirates.* #10—*Club Paradise.* #11—*Legal Eagles.* #12—*The Karate Kid Part II.*

608. COMMACK—DRIVE-IN—499-2900. Thru July 24: *Back to School.* Beg. July 25: *Maximum Overdrive.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Back to School.* #2—*Aliens.* #3—*Legal Eagles.* #4—*Psycho III.* #5—*Pirates; The Great Mouse Detective.* #6—*The Karate Kid Part II.* #7—*Running Scared.* #8—*Ruthless People.* #9—*Club Paradise.* #10—*Ferris Bueller's Day Off.*

610. COMMACK—RKO—499-4545. #1—Thru July 24: *Top Gun.* Beg. July 25: *Out of Bounds.* #2—*About Last Night . . . .*

611. CORAM—PINE—698-6442. #1—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Ferris Bueller's Day Off.* #2—*Back to School.* #3—Thru July 24: *Running Scared.* Beg. July 25: *Vamp.* #4—*Aliens.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Back to School.* #2—*Ruthless People.* #3—*Running Scared.* #4—*About Last Night . . . .* #5—Thru July 24: *Pirates;* *Labyrinth.* Beg. July 25: *Maximum Overdrive.* #6—*Aliens.* #7—*The Karate Kid Part II.* #8—Thru July 24: *Club Paradise.* Beg. July 25: *Heartburn.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Ruthless People.* #2—*Back to School.* #3—*About Last Night . . . .* #4—Thru July 24: *Club Paradise.* Beg. July 25: *Haunted Honeymoon.* #5—*Aliens.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Heartburn.* #2—Thru July 24: *Legal Eagles.* Beg. July 25: *Maximum Overdrive.*

616. FIRE ISLAND—COMMUNITY—583-5184. July 23–24: *9½ Weeks.* July 25–26: *Kiss of the Spider Woman.* July 28–29: *Pretty in Pink.*

617. GREENPORT—GREENPORT—477-0500. Thru July 24: *Psycho III.* Beg. July 25 (tent.): *Running Scared.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Back to School.* #2—*Ruthless People.* #3—*Club Paradise; Legal Eagles.* #4—*Running Scared.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Aliens.*

620. ISLIP—ISLIP—581-5200. #1—*Aliens.* #2—*About Last Night . . . .* #3—Thru July 24: *Ruthless People.* Beg. July 25: *Maximum Overdrive.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Back to School.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru July 24: *Top Gun.*

623. LINDENHURST—LINDENHURST—888-5400. Thru July 24: *Top Gun.* Beg. July 25: *Short Circuit.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru July 24: *Back to School.* Beg. July 25: *Maximum Overdrive.* #2—Thru July 24: *Ruthless People.* Beg. July 25: *Haunted Honeymoon.* #3—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.* #4—*Aliens.* #5—*About Last Night . . . .* #6—Thru July 24: *Legal Eagles.*

625. MONTAUK—THE MOVIES—668-2393. Thru July 24: *Ferris Bueller's Day Off.*

627. NORTHPORT—NORTHPORT—261-8600. Thru July 24: *Top Gun.* Beg. July 25: *Ferris Bueller's Day Off.*

628. OAKDALE—OAKDALE—589-8118. *Top Gun.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Ruthless People.* #2—*Aliens.* #3—*Club Paradise.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*About Last Night . . . .* #2—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Haunted Honeymoon.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Legal Eagles.* **WEST**—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Vamp.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru July 24: *Echo Park.* Beg. July 25: *A Great Wall.*

636. SAYVILLE—SAYVILLE—589-0232. #1—Thru July 24: *Legal Eagles.* Beg. July 25: *Maximum Overdrive.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Out of Bounds.* #3—Thru July 24: *Back to School.* Beg. July 25: *Haunted Honeymoon.*

637. SHIRLEY—DRIVE-IN—281-5444. *Aliens.*

639. SMITHTOWN—SMITHTOWN—265-1551. *Aliens.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Heartburn.* #2—*Legal Eagles.* #3—Thru July 24: *Running Scared.* Beg. July 25: *Out of Bounds.*

641. STONY BROOK—LOEWS—751-2300. #1—*Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*About Last Night . . . .*

642. WEST ISLIP—TWIN—669-2626. #1—Thru July 24: *Top Gun.* Beg. July 25: *Psycho III.* #2—*Ferris Bueller's Day Off.* #3—*The Great Mouse Detective.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru July 24: *Running Scared.* Beg. July 25: *Heartburn.* #2—*Legal Eagles.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Back to School.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Ruthless People.* #2—*Running Scared.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Heartburn.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—Thru July 24: *Pirates.* Beg. July 25: *Haunted Honeymoon.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Back to School.* #2—*About Last Night . . . .*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru July 24: *Psycho III; The Great Mouse Detective.* Beg. July 25: *Heartburn.* #2—*The Karate Kid Part II.* #3—Thru July 24: *Top Gun; My Little Pony—The Movie.* Beg. July 25: *Vamp.* #4—Thru July 24: *Pirates.* Beg. July 25: *Out of Bounds.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Ruthless People.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Aliens.* #2—*Back to School.* #3—Thru July 24: *Club Paradise.* Beg. July 25: *Maximum Overdrive.* #4—*The Karate Kid Part II.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Top Gun.* #2—*Back to School.* #3—*The Karate Kid Part II.* #4—*Legal Eagles.* #5—*Aliens.* #6—*The Great Mouse Detective.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru July 24: *Top Gun.* Beg. July 25 (tent.): *Ferris Bueller's Day Off.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Pirates.* #2—*Ruthless People.* #3—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Vamp.* #4—Thru July 24: *Psycho III.* Beg. July 25: *Out of Bounds.* #5—Thru July 24: *Running Scared.* Beg. July 25: *Haunted Honeymoon.* #6—*Aliens.* #7—Thru July 24: *Club Paradise.* Beg. July 25: *Maximum Overdrive.*

711. NEW ROCHELLE—TOWN—632-9700. Thru July 24: *Back to School.* Beg. July 25: *Haunted Honeymoon.*

712. OSSINING—ARCADIAN—941-5200. #1—*Legal Eagles.* #2—*Ruthless People.* #3—Thru July 24: *Back to School.* Beg. July 25: *Haunted Honeymoon.*

713. PEEKSKILL—BEACH—737-6262. #1—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Back to School.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Vamp.* #3—Thru July 24: *Pirates.* Beg. July 25: *Ferris Bueller's Day Off.* #4—*About Last Night . . . .*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*Aliens.* #4—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Heartburn.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru July 24: *Top Gun.*

716. PLEASANTVILLE—ROME—769-0720. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Heartburn.* #2—Thru July 24: *Running Scared.*

717. RYE—RYE RIDGE—939-8177. #1—*Legal Eagles.* #2—Thru July 24: *Running Scared.* Beg. July 25: *Heartburn.*

718. SCARSDALE—FINE ARTS—723-6699. *3 Men and a Cradle.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Running Scared.* #2—*Ruthless People.* #3—*About Last Night . . . .* #4—*Aliens.*

723. YONKERS—MOVIELAND—793-0002. #1—*Legal Eagles.* #2—*The Great Mouse Detective.* #3—*Ferris Bueller's Day Off.* #4—*Psycho III.* #5—*Club Paradise.* #6—Thru July 24: *Big Trouble in Little China.* Beg. July 25: *Maximum Overdrive.*

724. YONKERS—PARK HILL—969-4477. #1—*Aliens.* #2—Thru July 24: *The Karate Kid Part II.* Beg. July 25: *Out of Bounds.* #3—Thru July 24: *Running Scared.* Beg. July 25: *Vamp.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Maximum Overdrive.* #2—*The Great Mouse Detective.* #3—*Running Scared.* #4—*Back to School.* #5—*Pirates.* #6—*About Last Night . . . .* #7—*The Karate Kid Part II.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru July 24: *Back to School.* Beg. July 25: *Haunted Honeymoon.* #2—Thru July 24: *Top Gun.* Beg. July 25: *Out of Bounds.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru July 24: *Pirates; Murphy's Law.*

752. NANUET—MALL—623-6336. Thru July 24: *Short Circuit.* Beg. July 25: *Out of Bounds.*

753. NANUET—ROUTE 59—623-3355. *Aliens.*

754. NANUET—RKO MOVIES—623-0211. #1—*About Last Night . . . .* #2—*Pirates.* #3—*Legal Eagles.* #4—*The Karate Kid Part II.* #5—*Ruthless People.*

755. NEW CITY—TOWN—634-5100. #1—*Aliens.* #2—Thru July 24: *Back to School.* Beg. July 25: *Haunted Honeymoon.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Running Scared.* #2—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.*

757. NYACK—CINEMA EAST—358-6631. Thru July 24: *Ruthless People.* Beg. July 25: *Heartburn.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Program unavailable.

759. PEARL RIVER—CENTRAL—735-2530. #1—*Back to School.* #2—*Running Scared.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru July 24: *Legal Eagles.* Beg. July 25: *Ruthless People.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Back to School.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Maximum Overdrive.* #2—Thru July 24: *Legal Eagles.* Beg. July 25: *Heartburn.*

763. STONY POINT—9 W CINEMA—942-0303. *Aliens.*

764. SUFFERN—LAFAYETTE—357-6030. *Ferris Bueller's Day Off; The Great Mouse Detective.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *About Last Night . . . .*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Legal Eagles.* #2—*Psycho III.*

801. DANBURY—CINE—743-2200. #1—*Ruthless People.* #2—Thru July 24: *Pirates.* Beg. July 25: *Heartburn.* #3—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25 (tent.): *Haunted Honeymoon.*

802. DANBURY—CINEMA—748-2923. #1—*About Last Night . . . .* #2—*Running Scared.*

803. DANBURY—PALACE—748-7496. #1—*Aliens.* #2—*Back to School.* #3—Thru July 24: *Top Gun.* Beg. July 25: *Vamp.* #4—Thru July 24: *Club Paradise.* Beg. July 25: *Maximum Overdrive.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Legal Eagles.* #2—*The Karate Kid Part II.*

806. FAIRFIELD—COUNTY—334-1411. Thru July 24: *Psycho III.* Beg. July 25: *Out of Bounds.*

807. GREENWICH—CINEMA—869-6030. #1—*Legal Eagles.* #2—*Psycho III.*

808. GREENWICH—PLAZA—869-4030. #1—*Back to School.* #2—*Club Paradise.* #3—Thru July 24: *Pirates.* Beg. July 25: *Heartburn.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Thru July 24: *Ruthless People.* Beg. July 25: *Heartburn.* #2—*About Last Night . . . .*

810. NORWALK—CINEMA—838-4504. #1—*Aliens.* #2—Thru July 24: *Big Trouble in Little China.* Beg. July 25: *Haunted Honeymoon.*

811. NORWALK—NORWALK—866-9202. *Club Paradise.*

812. RIDGEFIELD—CINEMA—438-3338. Thru July 24: *Short Circuit; The Great Mouse Detective; American Anthem.*

813. SOUTH NORWALK—SONO—866-9202. July 22–24: *The Official Story.* July 25–28: *The Mystery of Picasso;* July 27 screenings benefit the Aldrich Museum of Contemporary Art. July 28 & 31: *The World of Buckminster Fuller.* July 29–31: *9½ Weeks.*

814. SPRINGDALE—STATE—325-0250. Thru July 24: *The Karate Kid Part II.*

815. STAMFORD—AVON—324-9205. #1—*Aliens.* #2—Thru July 24: *Labyrinth.* Beg. July 25: *Vamp.*

816. STAMFORD—CINEMA—324-3100. #1—*Running Scared.* #2—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25 (tent.): *Maximum Overdrive.* #3—*About Last Night . . . .*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Ruthless People.* #2—Thru July 24: *Top Gun.* Beg. July 25 (tent.): *Haunted Honeymoon.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Back to School.* #2—*Ruthless People.* #3—*About Last Night . . . .*

820. WESTPORT—FINE ARTS—227-3324. #1—*Ferris Bueller's Day Off.* #2—*Back to School.* #3—227-9619. *Legal Eagles.* #4—226-6666. *Ruthless People.*

821. WESTPORT—POST—227-0500. Thru July 24: *Top Gun.* Beg. July 25: *Heartburn.*

822. WILTON—CINEMA—762-5678. *The Karate Kid Part II.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Back to School.* #2—*Legal Eagles.* #3—Thru July 24: *The Karate Kid Part II.* #4—Thru July 24: *Club Paradise.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Aliens.* #2—*Club Paradise; Labyrinth.*

902. JERSEY CITY—LOEWS—653-4600. #1—*The Great Mouse Detective.* #2—*Running Scared.* #3—*Psycho III.*

903. JERSEY CITY—STATE—653-5200. #1—*The Karate Kid Part II.* #2—Thru July 24: *Under the Cherry Moon.* Beg. July 25: *Out of Bounds.* #3—Thru July 24: *Ruthless People.* Beg. July 25: *Maximum Overdrive.* #4—*Back to School.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Club Paradise; Labyrinth.* #2—*Psycho III.* #3—*The Karate Kid Part II.* #4—*Aliens.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*About Last Night . . . .* #2—*Running Scared.* #3—*Ruthless People.* #4—*Ferris Bueller's Day Off.* #5—*Legal Eagles.* #6—*Back to School.*

906. UNION CITY—SUMMIT—865-4120. Program unavailable.

907. WEST NEW YORK—MAYFAIR—865-2010. Program unavailable.

Essex County

910. BLOOMFIELD—CENTER—748-7900. *The Karate Kid Part II.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru July 24: *Psycho III.* Beg. July 25: *Vamp.* #2—Thru July 24: *Club Paradise.* Beg. July 25: *Maximum Overdrive.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Back to School.*

913. IRVINGTON—CASTLE—372-9324. Program unavailable.

914. LIVINGSTON—COLONY—992-0800. *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Ruthless People.*

916. MILLBURN—RKO—376-0800. #1—*Running Scared.* #2—*Legal Eagles.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Running Scared.* #2—*Legal Eagles.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Great Mouse Detective.* #2—*Under the Cherry Moon.* #3—*Ferris Bueller's Day Off.*

919. NUTLEY—FRANKLIN—667-1777. #1—Beg. July 25: *Haunted Honeymoon.* #2—*Back to School.* #3—*Ruthless People.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Aliens.* #2—*About Last Night . . . .* #3—*The Karate Kid Part II.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Club Paradise.* #2—Thru July 24: *Top Gun; The Great Mouse Detective.* Beg. July 25: *Heartburn.* #3—Thru July 24: *Big Trouble in Little China.* Beg. July 25: *Vamp.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru July 24: *Top Gun; The Great Mouse Detective.*

931. CRANFORD—RKO—276-9120. #1—*Legal Eagles.* #2—*Running Scared.*

932. ELIZABETH—ELMORA—352-3483. *Top Gun.*

933. LINDEN—TWIN—925-9787. #1—*Ruthless People.* #2—*Aliens.*

935. SUMMIT—STRAND—273-3900. *About Last Night . . . ; The Great Mouse Detective.*

936. UNION—FIVE POINTS—964-3466. #1—Program unavailable. #2—*Club Paradise.*

937. UNION—LOST PICTURE SHOW—964-4497. *Back to School.*

938. UNION—RKO—686-4373. #1—Thru July 24: *Ferris Bueller's Day Off.* Beg. July 25: *Heartburn.* #2—*The Karate Kid Part II.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru July 24: *Club Paradise.* Beg. July 25: *Haunted Honeymoon.* #2—*About Last Night . . . .* #3—Thru July 24: *Pirates; Labyrinth.* Beg. July 25: *Out of Bounds.*

940. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—Thru July 24: *The Great Mouse Detective.* Beg. July 25: *Maximum Overdrive.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru July 24: *Pirates; The Great Mouse Detective.* Beg. July 25: *Maximum Overdrive.*

951. CLOSTER—CLOSTER—768-8800. Thru July 24: *Ferris Bueller's Day Off; My Little Pony—The Movie.* Beg. July 25: *Heartburn.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Back to School.* #4—*Aliens.*

953. EMERSON—TOWN—261-1000. #1—Thru July 24: *Running Scared.* Beg. July 25: *Maximum Overdrive.* #2—*Aliens.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to School.* #2—Thru July 24: *Legal Eagles.* Beg. July 25: *Out of Bounds.*

955. FAIRVIEW—TWIN—941-2424. #1—*About Last Night . . . ; The Great Mouse Detective.* #2—*Running Scared.*

956. FORT LEE—LINWOOD—944-6900. #1—*Pirates.* #2—Thru July 24: *Club Paradise.* Beg. July 25: *Out of Bounds.*

957. FORT LEE—SHARON—224-0202. *The Karate Kid Part II.*

958. OAKLAND—TWIN—337-4478. #1—*The Karate Kid Part II.* #2—*Club Paradise.*

960. PARAMUS—CINEMA 35— 845-5070. *Back to School.*

961. PARAMUS—DRIVE-IN—368-1440. Thru July 24: *Raw Deal.* Beg. July 25: *Psycho III; Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Legal Eagles.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*About Last Night . . . .* #2—*A Great Wall.* #3—*Pirates.* #4—*Running Scared.* #5—*Psycho III.* #6—*Ruthless People.* #7—*Ferris Bueller's Day Off.* #8—*Ruthless People.* #9—*Club Paradise.* #10—*Big Trouble in Little China.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru July 24: *Top Gun.* Beg. July 25: *Haunted Honeymoon.* #2—*The Karate Kid Part II; Under the Cherry Moon.* #3—*Aliens.*

965. RAMSEY—CINEMA—825-2090. *Back to School.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru July 24: *Top Gun; Labyrinth.* Beg. July 25: *Legal Eagles.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*About Last Night . . . .* #2—*Ferris Bueller's Day Off.* #3—*Ruthless People.* #4—Thru July 24: *Pirates.* Beg. July 25: *Heartburn.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru July 24: *The Karate Kid Part II.* #2—Thru July 24: *The Great Mouse Detective.* #3—Thru July 24: *Top Gun.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Legal Eagles.* #2—*Back to School.* #3—*The Great Mouse Detective.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Legal Eagles.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Back to School.* #2—*About Last Night . . . .* #3—*Ruthless People.* #4—*The Karate Kid Part II.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . .—(1 hr. 53 min., '86) Neither one thing nor the other. Writers Denise DeClue and Tim Kazurinsky, together with director Ed Zwick, have adapted David Mamet's 1974 play *Sexual Perversity in Chicago,* which was a series of funny and mean blackout sketches on the theme of the mutual loathing of men and women. They've turned the central relationship—between Deborah (Demi Moore), a commercial artist with a knowing manner, and Danny (Rob Lowe), a handsome young restaurant-supplies salesman—into a kind of sensitivity lesson for teenagers, with examples of everything to do and not to do in a love affair. Meanwhile, more or less untouched from Mamet, Joan (Elizabeth Perkins) and hard-drinking Bernie (Jim Belushi) stay on the sidelines as bitterly contemptuous observers who try to break up Danny and Debbie. The movie is too frank for television, with lots of pretty, life-enhancing sex, but it's also banal, lame, and draggy. The best performer: deadpan Elizabeth Perkins; the worst: Rob Lowe, who inadvertently and helplessly turns Danny into a nothing guy. (July 21, 1986) R. **10, 30, 45, 55, 85, 103, 200, 204, 206, 215, 300, 302, 313, 317, 320, 403, 505, 506, 507, 513, 515, 520, 532, 533, 600, 610, 612, 613, 620, 624, 631, 641, 703, 713, 722, 725, 754, 765, 802, 809, 816, 819, 905, 920, 935, 939, 955, 963, 968, 974**

ALIENS—(2 hr. 17 min., '86) Reviewed in this issue. R. **21, 37, 49, 67, 69, 85, 89, 102, 103, 105, 106, 109, 112, 113, 205, 208, 210, 213, 215, 220, 221, 300, 304, 309, 315, 316, 320, 322, 326, 405, 506, 507, 510, 513, 515, 520, 527, 533, 536, 601, 605, 607, 609, 611, 612, 613, 619, 620, 624, 629, 637, 639, 707, 708, 710, 714, 722, 724, 753, 755, 763, 803, 810, 815, 901, 904, 920, 933, 952, 953, 964**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) It's being sold as a kiddie movie, but most of the jokes will fly right over the heads of fourteen-year-olds. Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street. He's rich, he's powerful, and yet he suffers from a nagging sense of worthlessness because he never got a decent education. When Dangerfield goes visiting his son in college (Keith Gordon), he decides to enroll in school himself. He buys his way in, and soon he's razzing stuffy lecturers with his worldly knowledge, throwing wild parties, and hiring the Rand Corporation to write his papers. Dangerfield jiggles for a second before each line, and he pops his eyes like crazy—there are moments when he's just delivering gags. But after a while, you look a little closer, and, to your amazement, you realize he's giving a *performance.* He shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture is not just another kissie blown at teenagers. It says—is a revolution brewing?—that experience is preferable to innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **25, 39, 43, 60, 85, 88, 104, 105, 109, 112, 113, 200, 202, 206, 207, 208, 211, 219, 220, 300, 304, 306, 309, 312, 312, 316, 318, 325, 326, 400, 402, 500, 504, 509, 515, 520, 522, 525, 527, 534, 536, 603, 607, 608, 609, 611, 612, 613, 618, 621, 624, 636, 644, 702, 703, 707, 708, 711, 712, 713, 725, 726, 755, 759, 761, 803, 804, 808, 819, 820, 900, 903, 905, 912, 914, 919, 937, 940, 952, 954, 960, 965, 971, 974**

BIG TROUBLE IN LITTLE CHINA—(1 hr. 40 min., '86) A truck driver gets swept up in a bizarre adventure and ends up in an imaginary world beneath Chinatown inhabited by ghosts. With Kurt Russell, Kim Cattrall, Dennis Dun, James Hong, Victor Wong, and Kate Burton. Written by Gary Goldman and David Z. Weinstein; adaptation by W. D. Richter. Directed and scored by John Carpenter. PG-13. **7, 33, 50, 89, 113, 204, 211, 218, 308, 723, 810, 922, 963**

CLUB PARADISE—(1 hr. 35 min., '86) A Chicago fireman leaving the force invests his entire disability settlement in a run-down hotel in the Caribbean: a comedy. With Robin Williams, Peter O'Toole, Rick Moranis, Jimmy Cliff, Twiggy, Adolph Caesar, Eugene Levy, and Joanna Cassidy. Screenplay by Harold Ramis and Brian Doyle-Murray; story by Ed Roboto, Tom Leopold, Chris Miller, and David Standish. Dir. Ramis. PG-13. **7, 33, 53, 88, 101, 113, 201, 204, 206, 215, 300, 301, 308, 313, 320, 403, 405, 504, 506, 511, 518, 520, 527, 531, 534, 604, 607, 609, 612, 613, 618, 624, 629, 632, 707, 708, 710, 716, 723, 725, 756, 803, 808, 811, 900, 901, 904, 911, 922, 936, 939, 956, 958, 963**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; his teachers are all drones; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you think that Hughes has set them up for a startling brush with Experience, but actually, everything goes brilliantly for them—Ferris successfully puts on half the city of Chicago as well as the dimwits out in the suburbs. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. And Hughes's direction is awful. He lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop.* The whole picture is boring and conventional. (June 16, 1986) PG-13. **25, 62, 80, 200, 203, 214, 302, 306, 314, 317, 321, 506, 510, 513, 515, 517, 520, 534, 607, 609, 611, 614, 625, 627, 634, 641, 642, 701, 709, 713, 714, 720, 723, 762, 764, 801, 816, 820, 905, 918, 938, 951, 963, 968**

THE GIRL IN THE PICTURE—(1 hr. 30 min., '86) A romantic comedy about the disappointments in love experienced by a young Scottish photographer and the people he knows. With John Gordon-Sinclair and Irina Brook. Written and directed by Cary Parker. PG-13. **81**

THE GREAT MOUSE DETECTIVE—(1 hr. 12 min., '86) A new animated feature from Walt Disney Pictures, the comic adventure story of a great mouse detective in Victorian England. Based on the book *Basil of Baker Street,* by Eve Titus. With the voices of Vincent Price, Barrie Ingham, and Val Bettin. Dir. John Musker, Ron Clements, Dave Michener, and Burny Mattinson. (Playing with the 1937 short *Clock Cleaners,* featuring Mickey Mouse and Donald Duck.) G. **20, 38, 40, 65, 88, 108, 113, 200, 205, 309, 311, 316, 321, 323, 508, 512, 517, 527, 534, 535, 537, 607, 609, 642, 705, 708, 723, 725, 764, 812, 902, 918, 922, 930, 935, 940, 950, 955, 970, 971**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A charming though slight comedy about a Chinese American family from San Francisco that goes to visit relatives in Beijing. Peter Wang, the director and star, has a rueful, offhand sensibility and a gentle touch, but he hasn't come up with a strong story that would pull his many observations together. Wang's computer executive is the best thing in the movie; he's an assimilated yet dissatisfied man who, on the one hand, receives the contempt of his son for not being American enough, and on the other, gets passed over for head of his division because he's still perceived as Chinese. When the executive visits his sister's family, both the Americans and the Chinese turn out to have similar problems with their children. Wang employs a complicated network of contrasts and comparisons, and he's a funny and observant man. If only the movie were a little more exciting! Screenplay by Wang and Shirley Sun. PG. **10, 81, 635, 963**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary,* a short by Anne-Marie Miéville. (Oct. 21, 1985) **4**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 48**

HAUNTED HONEYMOON—(1 hr. 23 min., '86) The star of a popular radio serial spends his honeymoon at his family's haunted mansion. With Gene Wilder, Gilda Radner, Dom DeLuise, Jonathan Pryce, and Peter Vaughan. Written by Wilder and Terence Marsh. Dir. Wilder. PG. **25, 39, 60, 88, 109, 200, 215, 306, 316, 400, 504, 520, 531, 600, 613, 624, 631, 636, 702, 710, 711, 712, 726, 755, 801, 810, 818, 919, 939, 964**

HEARTBURN—(1 hr. 48 min., '86) Meryl Streep is the faithful wife and Jack Nicholson is the husband who has an affair in this adaptation of Nora Ephron's best-selling novel. With Jeff Daniels, Stockard Channing, Richard Masur, Catherine O'Hara, and Milos Forman. Screenplay by Ephron. Dir. Mike Nichols. R. **64, 80, 102, 200, 206, 207, 317, 326, 401, 506, 510, 518, 520, 528, 612, 614, 640, 643, 701, 705, 714, 716, 717, 757, 762, 801, 808, 809, 821, 922, 938, 951, 968**

THE KARATE KID PART II—(1 hr. 49 min., '86) Noriyuki "Pat" Morita and Ralph Macchio return as Miyagi and Daniel, his protégé, meeting new challenges in Miyagi's hometown on Okinawa. Written by Robert Mark Kamen, based on the characters he created for *The Karate Kid.* Dir. John G. Avildsen. PG. **20, 24, 36, 39, 54, 66, 100, 105, 109, 111, 113, 200, 205, 206, 218, 219, 220, 300, 302, 304, 307, 315, 318, 322, 401, 500, 504, 510, 511, 520, 522, 525, 530, 534, 601, 607, 609, 611, 612, 631, 640, 702, 705, 707, 708, 710, 713, 724, 725, 754, 805, 814, 822, 900, 903, 904, 910, 920, 938, 957, 958, 964, 970, 974**

LABYRINTH—(1 hr. 41 min., '86) A teenage girl must find her way to the center of a mysterious labyrinth filled with wondrous creatures in order to rescue her baby brother from its evil ruler. With David Bowie and Jennifer Connelly. Screenplay by Terry Jones; story by Dennis Lee and Jim Henson. Dir. Henson. PG. **5, 30, 60, 68, 88, 111, 200, 204, 208, 302, 306, 403, 520, 531, 533, 600, 612, 815, 901, 904, 939, 967**

★ **LEGAL EAGLES**—(1 hr. 54 min., '86) As Tom Logan, ace Manhattan prosecutor, Robert Redford, looks comfortable, relaxed, and rather pleased with himself, frankly basking in the rapt attention given him by the two ravenous leading ladies, Debra Winger and Daryl Hannah. The script, by Jim Cash and Jack Epps Jr., is just as much a retread as the one they concocted for *Top Gun,* but here they redo forties romantic comedy, and it's more fun. Hannah plays the spooky young performance artist Chelsea Deardon, obsessed with the work of her father, a famous painter who died in a fire. His work allegedly burned up, but Chelsea, with witchlike intuition, knows the paintings are still around, tries to steal one, and is later accused of murder. Her attorney, Winger, believes her, the prosecutor does not, and soon the two lawyers are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. A lot of the plotting and dialogue come off as slapdash and glib, more sitcom than high-Hollywood, but star power carries us through. Winger is radiant and charming in the role of the driven working girl, and Hannah, eyes fixed on Redford, gliding into the frame, is a potent seductress. Ivan Reitman directed, and it's his least cartoonish work yet. *Legal Eagles* isn't inspired, but it's a decent light entertainment. With Terence Stamp and Brian Dennehy. (June 23, 1986) PG. **7, 32, 64, 85, 113, 201, 203, 207, 214, 219, 304, 305, 309, 310, 316, 404, 505, 507, 510, 513, 521, 527, 528, 529, 534, 602, 607, 609, 614, 618, 624, 632, 636, 640, 641, 643, 708, 712, 714, 717, 720, 723, 754, 760, 762, 800, 805, 807, 820, 900, 905, 916, 917, 931, 952, 954, 962, 967, 971, 973**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **82, 537**

LOVE SONGS—(1 hr. 47 min., '84) In French and English, Eng. subtitles. Catherine Deneuve stars as a successful French talent agent who, though married for twelve years to an American writer, falls in love with one of her clients, a young rock singer. With Christopher Lambert, Nick Mancuso, Richard Anconina, and Jacques Perrin. Written and directed by Elie Chouraqui. **50**

MALCOLM—(1 hr. 30 min., '86) Three misfits in Melbourne, Australia—an emotionally immature mechanic, an ex-con, and the ex-con's girlfriend, a waitress—plan a spectacular bank heist. With Colin Friels, John Hargreaves, and Lindy Davies. Screenplay by David Parker. Dir. Nadia Tass. PG-13. **56**

MAXIMUM OVERDRIVE—(1 hr. 37 min., '86) After a comet circles the earth, all the planet's machines—lawn mowers, chain saws, trucks—start to take on a terrifying life of their own. With Emilio Estevez, Pat Hingle, and Laura Harrington. Written for the screen and directed by Stephen King. R. **7, 33, 68, 88, 89, 100, 200, 206, 213, 218, 220, 221, 304, 319, 507, 510, 520, 536, 600, 605, 608, 612, 614, 620, 624, 636, 707, 710, 723, 725, 762, 803, 816, 903, 911, 940, 950, 953**

MEANTIME—(1 hr. 44 min., '83) A comedy, produced for Great Britain's Channel 4 television network, about a father and two sons, all unemployed. With Marion Bailey, Tim Roth, Jeff Robert, and Gary Oldman. Dir. Mike Leigh. **1**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a pugnacious nose and a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, composer Michael Kamen returns to the title song (a Nat King Cole standard), and Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

OUT OF BOUNDS—(1 hr. 32 min., '86) A farm boy from Iowa, arriving in Los Angeles, unknowingly picks up a piece of luggage filled with $1-million worth of heroin: a thriller. With Anthony Michael Hall, Jenny Wright, Jeff Kober, and Glynn Turman. Written by Tony Kayden. Dir. Richard Tuggle. R. **20, 30, 53, 68, 88, 109, 201, 213, 215, 220, 316, 320, 321, 400, 509, 512, 515, 518, 520, 536, 610, 624, 632, 636, 640, 705, 710, 724, 726, 752, 756, 806, 903, 939, 954, 956**

PIRATES—(1 hr. 57 min., '86) Roman Polanski's epic swashbuckler follows the comic adventures of the greedy Captain Red as he pursues Aztec riches. With Walter Matthau, Cris Campion, Charlotte Lewis, Damien Thomas, and Olu Jacobs. Written by Polanski and Gerard Brach. Dir. Polanski. PG-13. **42, 113, 201, 205, 206, 213, 218, 220, 221, 302, 304, 308, 315, 319, 400, 504, 509, 518, 520, 524, 534, 600, 605, 607, 609, 612, 702, 705, 710, 713, 725, 751, 754, 801, 808, 939, 950, 956, 963, 968**

PSYCHO III—(1 hr. 33 min., '86) Norman Bates, released and "cured" of his homicidal tendencies, is home again and the Bates motel is back in business. Starring Anthony Perkins, Diana Scarwid, Jeff Fahey, and Roberta Maxwell. Screenplay by Charles Edward Pogue. Dir. Perkins. R. **31, 88, 108, 113, 201, 211, 218, 304, 311, 316, 321, 323, 510, 512, 517, 529, 534, 602, 606, 607, 609, 617, 642, 705, 710, 723, 800, 806, 807, 902, 904, 911, 961, 963**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **25, 32, 62, 67, 85, 100, 102, 108, 109, 113, 201, 203, 211, 213, 215, 220, 301, 305, 306, 307, 318, 325, 401, 505, 510, 513, 520, 521, 529, 530, 534, 536, 604, 607, 609, 611, 612, 617, 618, 636, 640, 643, 700, 710, 713, 716, 717, 722, 724, 725, 756, 759, 802, 816, 902, 905, 916, 917, 931, 953, 955, 963**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag. Even in this unlikely position, she causes untold damage to one kidnapper's genitals (her aim is uncanny). When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a delicacy to her line readings, a teasing lilt and tenderness, that the most legendary stars of the past might have envied. She's the best thing in this coarse, roaring comedy, the work of those juvenile jokers, Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. The chief ruthless person, Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife, and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater) who have a grudge against Sam, are completely inept. DeVito should probably never be seen in close-up shouting and cursing, and after a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square. The boys are rather clumsy at slapstick, so the picture never comes close to the formal control that can make farce a thing of beauty. Screenplay by Dale Launer. (July 14, 1986) R. **5, 22, 34, 61, 85, 100, 105, 108, 110, 113, 200, 202, 206, 208, 218, 300, 304, 309, 310, 312, 316, 319, 404, 505, 511, 513, 518, 519, 531, 534, 602, 607, 609, 612, 613, 618, 620, 624, 629, 700, 706, 710, 712, 714, 722, 754, 757, 760, 801, 809, 818, 819, 820, 903, 905, 915, 917, 919, 933, 952, 963, 968, 974**

★ **SALVADOR**—(2 hr. 2 min., '86) Oliver Stone's politically irresponsible yet fascinating movie about El Salvador in 1980 and 1981. His hero is the real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle (James Woods) and an unemployed-D.J. buddy (James Belushi) climb into their jalopy and head south of the border. In San Salvador, Boyle, a sponger and conniver, tries to establish himself by lying to anyone who might help him, and he and his friend riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. This counterculture "Abbott and Costello Go to War" strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos; *Salvador* is an edgily exhilarating bad dream. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking—the air thick with loathing and violence—that is not just good but great. And James Woods gives the performance of his life. Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption—and Woods takes us deep inside him. Boyle himself worked on the screenplay. Shot in Mexico. (Mar. 24, 1986) R. **11**

SAVING GRACE—(1 hr. 52 min., '86) A comedy about Pope Leo XIV, a fictional pontiff who vanishes from the Vatican and wanders incognito throughout Italy. With Tom Conti, Giancarlo Giannini, Erland Josephson, and Fernando Rey. Screenplay by Herbert Solow, Robert M. Young, Richard Kramer, David S. Ward, and Conti, based on the novel by Celia Gittelson. Dir. Young. PG. **54**

SINCERELY CHARLOTTE—(1 hr. 36 min., '84) In French, Eng. subtitles. Isabelle Huppert stars as a mercurial New Wave chanteuse who flees Paris when her lover is discovered murdered. Screenplay by Caroline Huppert, Luc Beraud, and Joelle Goron. Dir. Caroline Huppert. **84**

SPRING SYMPHONY—(1 hr. 45 min., '83) In German, Eng. subtitles. The true story of nineteenth-century composer Robert Schumann and his tortured, obsessive love for the piano prodigy Clara Wieck. With Nastassja Kinski and Herbert Gronemeyer. Written and directed by Peter Schamoni. PG-13. **47**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63, 718**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—he's "dangerous." In the dreary tradition of these movies, the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **3, 20, 36, 52, 88, 113, 200, 306, 501, 502, 512, 514, 517, 523, 534, 537, 607, 610, 622, 623, 627, 628, 642, 705, 708, 709, 715, 726, 803, 818, 821, 922, 930, 932, 964, 967, 970**

UNDER THE CHERRY MOON—(1 hr. 38 min., '86) Prince, directing his first movie, plays Christopher, a small and moist American gigolo trying to make his fortune in the south of France. Dreamily, he tickles the keys at a local club, vamping the rich ladies with pursed lips and honeyed glances. He's the sex god, warming dry bones with the gift of his sunshine. Yet Christopher falls in love—with a wealthy heiress—and his cynicism disappears. He becomes passionate and reckless—sort of like Gene Kelly with eyeliner. *Under the Cherry Moon* is stupefying, but the picture is such a swoony-silly ego trip that you can't get worked up about it without sounding vaporous yourself. Although Michael Ballhaus shot it in color, the film is being released in black-and-white, and it looks washed out. Co-starring Kristin Scott-Thomas as the heiress and Jerome Benton as Prince's roommate and fellow stud. (July 21, 1986) PG-13. **33, 53, 68, 100, 112, 113, 210, 213, 307, 534, 903, 918, 964**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

VAMP—(1 hr. 33 min., '86) Three young men hoping to join a college fraternity try to hire a stripper but end up instead with Grace Jones, playing a deadly female vampire. With Chris Makepeace, Sandy Baron, Robert Rusler, Dedee Pfeiffer, and Gedde Watanabe. Screenplay by Richard Wenk; story by Wenk and Donald P. Borchers. Dir. Wenk. R. **3, 11, 32, 88, 100, 201, 206, 208, 213, 218, 306, 307, 529, 611, 634, 705, 710, 713, 724, 803, 815, 911, 922**

WHAT HAPPENED TO KEROUAC?—(1 hr. 36 min., '85) A documentary portrait of writer Jack Kerouac, including Kerouac's TV appearances on both *The Steve Allen Show* in 1959 and William Buckley's *Firing Line* in 1968, footage from Rudy Burckhardt's films, and interviews with William Burroughs, Neal Cassady, Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti. Dir. Richard Lerner and Lewis MacAdams. **4**

REVIVALS

BARBARELLA—(1 hr. 38 min., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the 41st century. John Phillip Law is a handsome, sturdy birdman. Dir. Roger Vadim. **9**

BEAUTY AND THE BEAST—(1 hr. 30 min., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **1**

CLUNY BROWN—(1 hr. 40 min., '46) Charles Boyer plays a Czech refugee and Jennifer Jones is a lady plumber in this clever, offbeat satire of the rural British gentry and middle class. With Peter Lawford, Una O'Connor, and Richard Haydn. Based on the Margery Sharp novel. Dir. Ernst Lubitsch. **2**

DINNER AT EIGHT—(1 hr. 53 min., '33) Still the best of those all-star vehicles, thanks to some of the sharpest comedy timing you'll ever see. Be prepared, however, to put up with the corny serious portions with John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. **8, 20**

DON'T LOOK NOW—(1 hr. 50 min., '73) A thin but visually compelling thriller, based on a Daphne du Maurier story, about a couple in Venice who experience occult phenomena relating to the drowning death of their young daughter. Donald Sutherland and Julie Christie are in top form. Dir. Nicolas Roeg. **8**

THE LADY EVE—(1 hr. 37 min., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **83**

THE MYSTERY OF PICASSO—(1 hr. 18 min., '55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso and, according to a prior arrangement, destroyed upon its completion. **813**

NINOTCHKA—(1 hr. 50 min., '39) Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **83**

PICNIC AT HANGING ROCK—(1 hr. 50 min., '75) A handsome Australian mystery from Peter Weir. While a group of girls from a turn-of-the-century boarding school are out on an outing, three of them, together with a spooky teacher, disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, and ineffable. With Rachel Roberts. **9**

SAY AMEN, SOMEBODY—(1 hr. 40 min., '82) A thrilling doucmentary about black gospel singers directed by George T. Nierenberg. The performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The movie focuses on two remarkable pioneers of gospel music, Willie Mae Ford Smith and Thomas A. Dorsey. With the Barrett Sisters and the O'Neal Twins. **86**

TOPPER—(1 hr. 37 min., '37) Cary Grant and Constance Bennett play lighthearted ghosts who plague a hapless Roland Young in this witty adaptation of a Thorne Smith novel. It was good enough to inspire two lesser sequels and a TV series. Dir. Norman Z. McLeod. **83**

ULYSSES (1967)—(2 hr. 12 min.) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film, complete with the frank language of the original. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife, Molly (Barbara Jefford), take wing. With Maurice Roeves and T. P. McKenna. **1**

THE WORLD OF APU—(1 hr. 43 min., '59) In Bengali, Eng. subtitles. The final third of Satyajit Ray's famed Apu trilogy is the poignant drama of a young intellectual's life—his hungers and struggles, marriage, personal tragedy, and final maturing. A profoundly moving work of realism and subtle cinematic poetry. With Soumitra Chatterji and Sharmila Tagore. **2**

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Previews and Openings

Wednesday, July 23

HONKY TONK NIGHTS—A new musical with book by Ralph Allen and David Campbell, music by Michael Valenti, and an all-black cast who portray performers from Sampson's Music Hall in Hell's Kitchen in 1912 to the Promised Land Saloon in Harlem ten years later; directed by Ernest Flatt. Featured in the cast are Teresa Burrell, Ira Hawkins, Joe Morton, Dan Strayhorn, Reginald VelJohnson, Michael Cain, Keith Rozie, Robin Kersey, Yolanda Graves, Lacy Darryl Phillips, and Susan Beaubian. Previews start 7/23 prior to an 8/6 opening; Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; seats at all times, $30. **Biltmore Theatre,** 261 West 47th Street (582-5340). 2 hr. All major credit cards.

Tuesday, July 29

RAGS—The Metropolitan Opera soprano Teresa Stratas stars in a musical with book by Joseph (*Fiddler on the Roof*) Stein, set in 1910, about a young woman who comes to America in search of of safety for herself and her young son. Music is by Charles Strouse, and lyrics by Stephen Schwartz, who is supervising the production temporarily. Featured in the cast are Larry Kert, Dick Lattesa, Marcia Lewis, Judy Kuhn, Lonny Price, and Terrence Mann. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $45; Wed. at 2, $30 to $40. Previews start 7/29 prior to an 8/7 opening. **Mark Hellinger Theatre,** 51st and Broadway (757-7064). 2 hr. 40 min. All major credit cards. **IRLS**

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the ladies will see to it that they do not suffer any more. Tues.–Thurs. at 8; $19.50–$29.50; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $22–$32; Wed. at 2, $17–$27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3, $36–$45; Wed. at 2, $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the South of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

42ND STREET—Dolores Gray, Barry Nelson, Cathy Wydner, Jim Walton, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—Jack Wallace, Swoosie Kurtz, and Christine Baranski. Also featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Mercedes Ruehl, Gregg Almquist, Richard Council, Daniel Ziskie, Nancy Travis, and Josh Pais. Wed. thru Fri. at 8 p.m., $30 to $35, Sat. at 8 p.m., $32.50 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50., Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Donna Murphy, Loretta Swit, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! Featured in the corps are Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $$37.50. **Royale Theater,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical with book by Neil Simon, and music and lyrics by Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

OFF BROADWAY

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson from her early years as a soloist in a neighborhood church to her success as an internationally renowned gospel singer; with music by John Lewis. Featured in the cast are Kathi Walker, Yolanda Graves, Oner Cole, Arthur French, Mary-Maya-Cunningham, Diane Weaver, Timothy Andrea, Cliff Hicklin, Roger Ridley, Maurice Carlton, Jonathan Sales, Rhena Vaughns, Ronald Wyche, Raymond Whitaker, and Freeda Davidson. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 9/28. **The Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

BURIED CHILD—Revival of Sam Shepard's Pulitzer Prize-winning play which describes the emotional and economic decay of an American family; directed by Stephen Siegel. Featured in the cast are Joe Ambrose, Joe Viviani, Alexa Lambert, Edward J. Cunningham, Barbara Brandon, Tom Smolinski, and Michael Ferman. Wed. thru Sat. at 8 p.m., Wed. at 2 p.m., Sun. at 3 p.m.; $12; thru 9/20. **Bouwerie Lane Theatre,** 320 Bowery (718-983-1393).

THE CURE—Richard Foreman's play, performed by the Ontological-Hysteric Theater, Inc. Featured in the cast are Kate Manheim, Zach Grenier, and Lola Pashalinski. Wed. thru Sun. at 8 p.m.; $10 to $12; thru July. **Performing Garage,** 33 Wooster St. (966-3651).

THE FANTASTICKS—A musical fable in its 27th year which has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest, that it was rescheduled to last for another 27 years (or so). Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, and Suzanne Douglas, Louise Robinson, and Tena Wilson. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MONOLOGUIST SPALDING GRAY—*Swimming to Cambodia,* based on Spalding Gray's experiences as an actor in the film *The Killing Fields,* alternates with *Terrors of Pleasure.* Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 7:30 p.m.; $10 to $15; thru 8/3. Call theater for details. **The Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about today's world from the people who brought you *National Lampoon's Animal House, Lemmings,* and *Vacation.* Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 7:30 and 10:30 p.m., Sun. at 5 p.m.; $15 to $24. **Village Gate Theatre,** Bleecker and Thompson Streets (475-5120).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter spending a night with a mortal woman. Featured in the cast are Martin Vidnovic and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Lamb's Theatre,** 130 West 44th Street (997-1780).

OUT!—Lawrence Kelly's drama, based on the legendary 1919 throwing of the World Series and how it affected America's favorite pastime; directed by Max Charruyer. With Rick Tolliver, Paul Christie, Richard Tabor, Terry Hempleman, Michael Countryman, Arnie Mazer, John O'Hearn, Steven Stahl. Tues. thru Fri. at 8 p.m. Sat. at 7 p.m. and 10 p.m., Sun. at 3 p.m.; $18. **Judith Anderson,** 422 W. 42nd St. (279-4200).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $25. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

A RAISIN IN THE SUN—A revival of Lorraine Hansberry's 1959 awards-winning play which confronts the American Dream through a family's struggle to survive in the Southside Chicago of the early 1950s; directed by Harold Scott. Featured in the cast are Olivia Cole, Vondie Curtis-Hall, James Pickins, Starletta DuPois, and John Fiedler. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; from 7/23. **Roundabout,** 100 East 17th Street (420-1883).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Maggie Roswell, Mina Kolb, Bruce Jarchow, Gerrit Graham, Severn Darden, Paul Dooley, and Garry Goodrow. Tues. thru Thurs. at 8 p.m., Fri. at 8:30, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Ave South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about a family in Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. This is the first play in a trilogy, based on material from Morley Torgov's book, and tells of a ten-year-old (Danny Gerard) as he faces the traumas of first love, religious hypocrisy, and approaching manhood. Tues.-Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

VIENNA: LUSTHAUS—A music-theater work by Richard Peaslee and Charles Mee Jr., directed by Martha Clarke, about the artistic ferment of pre-World War I Vienna. Featured in the cast are Lila York, Robert Besserer, Amy Spencer, and Lotte Goslar. Wed., Fri., Sat. at 7:30 and 9:30 p.m., Thurs. at 7:30 p.m., Sun. at 3 p.m.; $20 to $25; thru 7/27. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THEATER COMPANIES

APPLE CORPS THEATRE COMPANY—The Apple Corps Repertory's Seventh Annual Mystery Festival (Part II): Agatha Christie's *Rule of Three,* consisting of *The Patient, The Rats,* and *Afternoon at the Seaside,* directed by John Raymond. Featured in most of the three casts are Keith Williams, Lois Raebeck, Allan Stevens, Judith Scarpone, Robert McFarland, Sean O'Sullivan, Rica Martens, Sherman Lloyd, and Janet Kingsley. Fri. and Sat. at 8 p.m. Sat. and Sun. at 3 p.m.; $12 to $15; thru 8/17. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—Current Jam, improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions to the improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical and popular Cuban zarzuelas; directed by Rene Buch; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru August. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Roma Greth's *Upon One Mean and Wicked Night,* directed by Robert Winston. An American couple who are searching for their roots lease a house in the English countryside. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. Phyllis Craig's *Murder One* plays Mon. thru Wed. at 8 p.m.; thru the end of July. **Royal Court Repertory,** 301 West 55th Street (997-9582).

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory thru July. Thurs. thru Sat. at 8 p.m. Call for specifics. **Theater,** 46 Walker Steet (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL'S WELL THAT ENDS WELL—Shakespeare's play, directed by Gary Beck; a period production that uses traditional techniques. Wed. thru Sat. at 8 p.m; thru 7/28; $6. **American Theater,** 314 West 54th Street (581-3044).

COME BLOW YOUR HORN—Neil Simon's comedy about a family's confusion when the youngest son moves in with his older, playboy brother. 7/25, 26, 8/1 & 2 at 8 p.m., 7/27, 8/3 at 2 p.m.; $6. **Collins Auditorium,** Rose Hill Campus, Bronx (584-0409).

THE DOCTOR IN SPITE OF HIMSELF—(*Le Medecin Malgre Lui*) by Molière; directed by James Manos. Fri. and Sat. at 8 p.m.,Sun. at 3 and 7:30 p.m.; $9; 8/1 thru 10/5. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

HAKIM—Juan Shamsul Alam's drama about the political differences of two friends who grew up together in East Harlem; directed by the author; followed by Pedro Pietri's *Puerto Rican Obituary,* directed by Eduardo Figueroa, about the simultaneous deaths of five East Harlem residents. Fri. and Sat. at 7:30 p.m.; $6.50; thru 8/2. **New Rican Village,** 218 East 125th Street (996-5188).

HEY BUDDY—Bryan Goluboff's drama about young men in conflict with their egos, their futures, and each other; directed by Holly Wilkenson. Featured in the cast are Michael Schuval, Brad Isaac, Frank Christopher, and Robert Pritchard. Thurs. thru Sat. at 7:30, Sun. at 4 p.m.; thru 8/2; $8. **18th Street Playhouse,** 145 West 18th Street (722-6161).

THE LORD'S WILL—Oscar Grant's play about alcoholism, based on true-life experiences. Sun. thru Wed. at 7:30 p.m.; $10. **18th Street Playhouse,** 145 West 18th Street (718-699-0178).

THE SOVEREIGN STATE OF BOOGEDY BOOGEDY—Comedy with music by Lonnie Carter, based on the Book of Daniel, in which Shadrach, Meshach, and Abednago put Nebuchadnezzar on trial; directed by Dennis Zacek. With Andre De Shields, Brian Thomas, Angela Sargeant, Helmar Augustus Cooper, Robert Jason, and Reggie Montgomery. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8; thru 7/30. **New Federal Theatre,** 466 Grand Street (598-0400).

THE WOMEN HERE ARE NO DIFFERENT—Nancy Beckett's about seven women in a shelter for battered women who sort out their pain, and in the process, come alive; directed by Jenny O'Hara. Tues. thru Sun. at 7 p.m.; $8; thru 8/31. **13th Street Theater,** 50 West 13th Street (675-6677).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Please check with galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

NORBERT IVANYI—Neo-surrealist paintings, thru 8/2. Kovesdy, 897 Madison (628-6886).

ROBERTO MATTA—20 pastel drawings in a series entitled, "El Quijote de Matta," thru 7/31. The Spanish Institute, 684 Park (628-0420).

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

JAMES ROSENQUIST—Prints and drawings from the past few years, thru 7/31. Castelli Graphics, 4 E. 77th (288-3202).

EGON SCHIELE—30 drawings and watercolors, thru 7/31. Sabarsky, 987 Madison (628-6281).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

ALBERTO AND DIEGO GIACOMETTI—Bronze furniture and animal sculptures by both, thru 7/31. Del Re, 41 E. 57th (688-1843).

JAN GROTH/GERHARD RICHTER—Recent tapestries and drawings by a Norwegian artist/Recent drawings. Thru 8/8. Goodman, 24 W. 57th (977-7160).

ROBIN HILL/HANNAH VILLIGER—Sculpture/Photographs. Thru 8/27. Zabriskie, 724 Fifth (418-0800). Mon.–Fri. 10–5:30.

ROBERT ISRAEL—Drawings of costumes and stage sets for "Vienna: Lusthaus," by Martha Clarke, and for the Seattle Opera's production of "The Ring Cycle" by Wagner, thru 8/30. Protetch, 37 W. 57th (838-7436).

ALICE TRUMBULL MASON/JOHN MCLAUGHLIN—Abstract paintings from the '50s and '60s by both, thru 8/31. Washburn, 42 E. 57th (753-0546).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, thru 8/6. Kent, 41 E. 57th (980-9696).

HIDETAKA OHNO—Abstract paintings and lithographs, thru 9/15. Urban Art Research, 500 Park (593-3306).

PABLO PICASSO—45 of his sketchbooks, made between 1894–1964, thru 8/1. Pace, 32 E. 57th (421-3292).

CAROL SMITH—Pastel drawings of animals from Noah's ark, thru 9/12. Felicie, 141 E. 56th (752-7567).

East Village

LAFORTUNE FELIX—Paintings by a Haitian Voodoo priest, thru 7/31. Mokotoff, 735 E. 9th (674-4677).

JUDY GLANTZMAN—Paintings that depict various interactions between couples, thru 7/27. Adams, 504 E. 12th (777-3366).

YUKIMURA S. KONISHI—Oil paintings and collages, thru 8/16. Humphrey, 242 E. 5th (529-0692).

JOHN NICKLE/JERRY PAGANE—Drawings and woodcuts by both, thru 7/27. L'Ambiente, 219 E. 10th (505-8399).

THOMAS SCHINDLER—Large-scale symbolic landscape paintings by a German artist, thru 7/31. Sharpe, 175 Ave. B (777-4622).

TIMOTHY SICILIANO/PAYTON WILKINSON—A window installation of painted paper lanterns and assorted painted paper objects, thru 8/3. 5 & Dime, 341 E. 9th (505-1335).

SoHo and TriBeCa

PETER CALLAS/ERIC HOFFMAN—Clay sculptures/Encaustic paintings. Thru 7/31. Twining, 568 Broadway (431-1830).

MURRAY DESSNER—Recent abstract paintings, thru 7/30. Vorpal, 465 W. Broadway (777-3939).

CAROLE EISNER—Gestural paintings of figures on abstract color fields, thru 7/31. Segal, 568 Broadway (431-0010).

NOEL MAPSTEAD—Paintings and assemblages with reccurring images of masks superimposed over semi-abstract backgrounds, thru 7/26. Sander, 51 Greene (219-2200).

MICHAEL MOGAVERO—Paintings, thru 8/1. Oscarsson-Siegeltuch, 568 Broadway (431-3550).

DAVID MONTGOMERY—Cut-out wall sculptures of torsos and fragments of figures, thru 8/1. Thorp, 103 Prince (431-6880).

Other

RUTH ABRAMS/ROSALYN DREXLER—Paintings from 1940–1985/Paintings from the 60s with images from popular culture. Thru 8/28. Grey Gallery, 33 Washington Place (598-7603).

HANNAH ALEXANDRA ACHTENBERG—Landscape paintings in a series entitled, "Heavenly Gardens," thru 8/3. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

GABY HOFFMANN—Abstract paintings with figurative elements, thru 9/19. Marymount Manhattan College, 221 E. 71st (517-0400).

ELI JACOBI—Linoleum block prints, from 1935–1951, thru 8/17. Ryan, 452 Columbus (799-2304).

MERCEDES MATTER—Paintings and drawings, thru 7/27. East Hampton Center for Contemporary Art, 16R Newtown La., East Hampton (516-324-8939).

KIM MOLL—Naive paintings of jungles scenes, in oil on masonite, thru 8/1. Christie's East, 219 E. 67th (606-0400).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by 20th-century American and European artists, including Cardenas, Dine, Downes, Laurens, Steinberg, others; thru 7/25.

CECIL—16 E. 72nd (517-3605). Works by Augenblick, Cairns, Masback, McGee, Seaver, Seplowin, others; thru 7/31.

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, other; thru 9/12.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

GALDY—19 E. 71st (517-8576). Drawings by Giovanni Battista Tempesti, plus works from the gallery's collection; thru 7/31.

HOFFELD—1020 Madison (734-5505). Works by Artschwager, de Kooning, Dine, Dove, Graham, Morley, Rothenberg, Samaras, others; thru 8/31.

LAFAYETTE PARKE—58 E. 79th (517-5550). Works by Bauer, Beckmann, Feininger, Kandinsky, Nolde, others; thru 7/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

MCCARRON—1014 Madison (772-1181). Early 20th-century prints of New York City by Bishop, Landeck, Lewis, Mielatz, Pennell, Smith, others; thru 9/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). "Nature Viva: Animals and Birds From Palazzo Pitti"—a collection of 43 animal portraits; thru 9/7.

PERLOW—980 Madison (517-5858). "In Full Bloom," with paintings of summer scenes by gallery artists; thru 8/1.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, Calder, Matta, Moore; thru 7/31.

WENDER—3 E. 80th (734-3460). Works by eight Chinese artists from Shanghai; thru 8/9.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Paintings by Clemente, Gompertz, Moskowitz, Sultan, True, others; thru 8/31.

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

DE NAGY—41 W. 57th (421-3780). Works by gallery and invited artists, including Baker, Boxer, Goodnough, Gorchov, others; thru 7/24.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FRUMKIN—50 W. 57th (757-6655). "Eccentric Drawings and Works on Paper" by Amat, Azaceta, Beal, Beckmann, Brown, McGarrell, Saul, Wiley, others; thru 8/15.

GOODMAN—41 E. 57th (593-3737). Works by Botero, Calder, Dubuffet, Matisse, Moore, Picasso, others; thru 8/15.

HARBOR—24 W. 57th (307-6667). 19th- and 20th-century prints by Arms, Bellows, Haden, Kent, Whistler, others; thru 7/31.

HEESY—50 W. 57th (245-1420). Recent works on paper by Brown, Carboni, Sanhaus, Stayton; thru 7/31.

HERSTAND—24 W. 57th (664-1379). American sculpture, 1946–1986, by Bourgeois, Calder, di Suvero, Hesse, Kiesler, Noguchi, David Smith, Tony Smith, Tuttle, others; thru 7/31.

LAMAGNA—50 W. 57th (245-6006). Paintings by gallery artists; thru 8/1.

LEVER/MEYERSON—16 W. 57th (977-9444). Works on paper by Dine, Johns, Miro, Stella, others; thru 8/31.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Works by Lemieux, Mullican, Fortuyn/O'Brien, Wool; thru 7/25.

MCKEE—41 E. 57th (688-5951). Works by gallery artists; thru 7/31.

MERRIN—724 Fifth (757-2884). "The Animal Image in Ancient Art," thru 8/29.

MILLER—41 E. 57th (980-5454). Group show of gallery artists, including Amenoff, Brice, Chase, Diamond, Held, Juarez, Weber, Zakanitch, others; thru 8/1.

PEARL—38 E. 57th (838-6310). "Figurative Sculpture: The Eighties," with works by Arneson, Bowen, King, Neri, others; thru 7/31.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Paintings of American landscapes by 15 artists; thru 7/30.

SCHOELKOPF—50 W. 57th (765-3540). American Modernist works by Dasburg, Dawson, Dove, Hartley, Lachaise, Matulka, others; thru 7/25.

SOLOMON—724 Fifth (757-7777). "Italian Wave: Icons of Postmodernism," with works by Barbera, Benuzzi, Ontani, Salvo, others; thru 7/31.

TATISTCHEFF—50 W. 57th (664-0907). Works by Bellows, Bowland, Cook, Lagodich, Orlyk, Perry; thru 7/31.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). Works by Brown, Dogg, Hopkins, Schott; thru 7/31.

AVENUE B—167 Ave. B (473-4600). An exhibition of works from European galleries; thru 7/27.

BROMM—90 W. Broadway (732-6196). "On the Edge," with works by Bidlo, Bolt, Condo, Graupe-Pillard, Mentor, Pinto, Prol, Wojnarowicz; thru 8/31.

DONAHUE—520 E. 11th (477-3442). Summer invitational, with works by Cyphers, Hamel, Liz*Val, Prol, Vogel; thru 8/17.

MOKOTOFF—735 E. 9th (674-4677). Works by Denney, Held, Loria, Perkal, others; thru 7/31.

NATURE MORTE—204 E. 10th (420-9544). New works by Bridgwood, DiBenedetto, Wachtel; thru 7/27.

9TH PRECINCT—309 E. 5th (982-7933). "Dealer's Choice," with works by gallery artists; thru 8/2.

ON THE WALL—328 E. 11th (460-0963). "Artists Take Liberties," with works by Astrid, Josh, Kurtzman, Max, others; thru 7/27.

PARKER/BRATTON—322 E. 11th (228-7023). "Life, Liberty, and the Pursuit of Art" with works by Amos, Duff, Fraser, Pyke, others; thru 8/3.

P.P.O.W.—337 E. 8th (529-1313). Neighborhood invitational, with works by Belenky, Estrin, Feldman, Gromich, Hellinger, Lustig, Smith, Surles; thru 7/27.

SALVADOR—216 E. 10th (228-3165). Works by Apfelbaum, Dill, Driscoll, Hristoff, Park; thru 7/27.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; thru 8/31.

SHAINMAN—500 E. 11th (420-5890). Invitational show, with paintings and sculpture by Bowen, Carboni, Figoten, Fink, Rabinowitch, Remington; thru 7/30.

SRAGOW—436 E. 11th (477-6284). Paintings by Eisenberg, Kelly, Robbins, Shashaty, Wentscher, others; thru 7/27.

SoHo and TriBeCa

BASKERVILLE + WATSON—578 Broadway (925-1955). "Modern Objects" by Aldridge, Bell, Fisher, Irwin, Jenney, Kauffman, Koons, McCracken; thru 8/2.

BOUCKAERT—100 Hudson (925-6239). Sculpture and paintings by Brown, Holup, Sofer, Zansky; thru 8/31.

BROMM—90 W. Broadway (732-6196). Works by Castoro, Fragella, Sharon, Wodiczko; thru 7/31.

CARPENTER + HOCHMAN—420 W. Broadway (219-0110). Sculpture by Acconci, Sherman, Steinbach, Wentworth; thru 8/1.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

COOPER—155 Wooster (674-0766). Changing group show of gallery artists, including Andre, Bartlett, Benglis, Borofsky, Grosvenor, Judd, Murray, Winsor, others; thru 8/31.

CUTLER—164 Mercer (219-1577). Small works by gallery artists, including Amar, Colarusso, McNamara, Tillers, others; thru 8/1.

DI LAURENTI—383 W. Broadway (925-5100). "Fresh," with works by 33 young artists; thru 8/2.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections"; thru 7/26.

ENO—164 Mercer (226-5342). Group show of small wall works, curated by Jack Beal; thru 7/31.

ESMAN—70 Greene (219-3044). Works by Allen, Colo, DePalma, Hafftka, Heeks, D'Hollosy, Rutledge, Vital, Winters; thru 8/31.

FRANKLIN FURNACE—112 Franklin (925-4671). "The All-Manifesto Show," with Italian Futurist works from the collection of Luce Marinetti Barbi; thru 7/31.

GIBSON—568 Broadway (925-1192). "Deconstruct," with sculpture by Armleder, Childress, Craig, Merz, Naumann, Oppenheim; thru 7/31.

GLADSTONE—99 Greene (431-3334). Paintings by Armleder, Federle, Mosset, Rockenschaub; thru 7/25.

GREEN—152 Wooster (982-3993). Summer invitational, with works by 13 artists; thru 8/1.

GRUENEBAUM—415 W. Broadway (966-3646). Paintings and sculpture by gallery artists; thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show, with works by Brady, Buchwald, Deem, Ferrer, Plagens, Sullivan, Wofford, others; thru 9/2.

HUDSON—105 Hudson (925-7290). Works by 38 artists in three group exhibitions; thru 8/2.

LITTLEJOHN-SMITH—133 Greene (420-6090). "Dog Days of August," with works by Bates, Davis, Gianakos, Lawson, others; thru 8/18.

LORENCE-MONK—568 Broadway (431-3555). "Painting the Object," with works by 12 artists; thru 7/26.

MUNROE—415 W. Broadway (226-0040). Works by gallery artists, including Armstrong, Barreres, Dworkin, Imber, Tribe, others; thru 8/1.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Paintings by 16 American and French artists celebrating the centennial of the Statue of Liberty; thru 7/27.

NEWBURG—44 White (219-1885). Works by Colette, Plate, Toynton, Westfall others; thru 7/31.

NICHOLS—83 Grand. Giant-sized block prints by Amenoff, Avery, Davis, Gifford, Himmelfarb, Raffael, Weiss, others; thru 7/26.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wizon; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Sculptures that honor the Statue of Liberty, by Arman, Birillo, Sherrill; thru 8/30.

PLUMB—81 Greene (219-2007). "Stay Tuned," with works by Arnoldi, Bills, Flechemuller, Gompertz, Hacker, others; thru 7/31.

ROSENBERG—115 Wooster (431-4838). "Black, White, and Gray," with paintings, drawings and wall reliefs by Besemer, Chandler, Seidl, Westfall, others; thru 7/26.

SCHREIBER/CUTLER—171 Spring (925-1441). Paintings, works on paper, and sculpture by Kisch, Ox, Sinclair, Smith, Sullivan; thru 8/15.

SEMAPHORE—462 Broadway (228-7990). "Oneiric" paintings by Ayers, Hannah, Riece, Trivieri, others; thru 7/31.

SHAPOLSKY—99 Spring (334-8172). Summer show, with works by Calcagno, Cruz, Falkenstein, Hultberg, others; thru 9/6.

SPERONE WESTWATER—142 Greene (431-3685). Drawings and small paintings by Auerbach, Beuys, Freud, Long, Rainer, Richter, Twombly; thru 7/31.

STOLER—13 White (966-5090). New works by gallery artists, including Anton, Ford, Jaffe, Lehndorff & Trulzsch, others; thru 8/1.

THORP—103 Prince (431-6880). Drawings and paintings by Altoon, Brodie, Crane, DiDonna, Graves, Jensen, Leaf, others; thru 8/1.

THREE CONTINENTS—131 Spring (484-2535). Works by Christoforou, Lindstrom, Segui, others; thru 8/31.

TOLL—146 Greene (431-1788). Works by gallery artists, including Campbell, Gianakos, Kardon, Porter, Reice, others; thru 7/31.

22 WOOSTER—(431-6445). Constructions and paintings by Klein, Kramer, Minter-Forster, Takvorian-Holmes; thru 7/31.

VAN ECK—420 W. Broadway (219-0717). Painting and sculpture by gallery artists; thru 8/1.

VIAFORA—568 Broadway (925-4422). Works by gallery and invited artists, including Artschwager, Clemente, Green, Jensen, Rawls, Shea, Winters, others; thru 7/31.

WINDOWS ON WHITE—62 White. An installation by Drew, John, Loderstedt, Miller, Porcelli, others; thru 8/4.

Other

CORNELIUS—170 Fifth (243-7171) Mon.-Fri., Sat. by appt. Works by Forrest, A.Graham, G. Graham, Heller, Janowich, Michael; thru 7/31.

50 WEST—554 W. 50th (957-9845). A "small works" invitational; thru 7/27.

GAGOSIAN—521 W. 23rd (807-0807). Works by Chamberlain, Judd, Marden, Martin, Rauschenberg, Stella, Twombly; thru 7/31.

INTERNATIONAL 52—150 E. 52nd (581-3644). Works by 12 Japanese artists living in the U.S., Europe, and South America; thru 9/7.

JAPAN HOUSE—333 E. 47th (832-1155). "The Burghley Porcelains: An Exhibition from The Burghley House Collection;" thru 7/27.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). "Liberty Collection," with works by Arman, Bourgeois, Dennis, Kostabi, Tisa, others; thru 7/31.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

SNUG HARBOR—1000 Richmond Terrace, Staten I. (718-448-2500). "Eminent Immigrants," with works by Ben-Haim, Christo, Costa, Jagger, Ladda, Levine, Mendieta, Okamura, Scanga, others; thru 8/31.

SOUTH BRONX SHOW—At Fashion Moda, 2803 Third Ave. (585-0135); Bronx River Gallery, 1087 E. Tremont Ave. (589-5819); BCA Longwood Arts Gallery, 965 Longwood Ave. (842-5659); thru 8/2.

VENEZUELA—7 E. 51st (826-1680). Works by 14 Venezuelan artists residing in the United States; thru 8/20.

VERED—68 Park Place (516-324-3303). Paintings by Hoie, Kanovitz, Schapiro; sculptures by De Cuevas; thru 8/7.

PHOTOGRAPHY

NIKOS ANASTAKOS—"Celebration of the Holocene," thru 7/31. Camera Club, 853 Broadway (260-7077).

BMW GALLERY—320 Park (777-1590). "Seven Decades of Style in Photography," with photographs by Avedon, Brassai, Horst, Hurrell, Kertesz, Penn, others; thru 9/30.

BENEDICT J. FERNANDEZ—A collection of photographs taken at several U.S. immigration detention centers; thru 8/15. Parsons, 66 Fifth (741-5667).

KATHERINE FISHMAN—Large-scale painted photographs that have the baby-boom generation as a theme, thru 8/8. Lieberman & Saul, 411 W. Broadway (431-0747).

HENRY HORENSTEIN/JOHN KENNARD—Photographs of Hopper-like scenes/ Photographs of baseball games and portraits of players. Thru 7/27. Midtown Y, 344 E. 14th (674-7200).

HORST/MARINA SCHINZ—Recent color photographs of flowers by both, thru 8/1. Staley-Wise, 177 Prince (777-1590).

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.-Fri. 11-6, Sat. 12-5. Ralph Steiner: Seven Decades; thru 8/23. $1 admission.

I.C.P.—1130 Fifth (860-1777). "Todd Webb: Photographs of New York and Paris, 1945-1960;" "Light on America: Photographs by Jay Maisel;" thru 8/31.

PETER B. KAPLAN—Color photographs that document the reconstruction of the Statue of Liberty; thru 8/2. Nikon House, 620 Fifth (586-3907).

LIGHT—724 Fifth (582-6552). Sports photographs by Dow, Fink, Muybridge, Pittu, Shore, Wegman, Winogrand; thru 8/31.

JOHN MARGOLIES—Photographs of resorts, from Bar Harbor to Key West, thru 8/15. Wolf, 30 W. 57th (586-8432).

WENDELL MCRAE—Photographs of New York in the 30s, thru 8/22. Witkin, 415 W. Broadway (925-5510).

NEIKRUG—224 E. 68th (288-7741). "Rated X," thru 7/31.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/20 of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

ART

PUCHONG—36a Third Ave. (982-1811). Color photographs by Chongvanich, Dodge, Steele; thru 8/13.

PERFORMANCE

GLASS WORKSHOP—142 Mulberry (966-1808). 7/25–26 at 9: Anne Elias's "Paint, Shades & Blinds." $5.

P.S. 122—150 First Ave. (477-5288). 7/27 at 4: "Hothouse Improvisations," with Brandis, Chang, Dennis, Martin, Maxwell. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27 . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; thru 9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . .Curator's Choise II; thru 8/31 . . . Artist in the Marketplace; thru 7/31 . . . Mervin Honig; thru 8/28.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . .Third Western States Exhibition; thru 7/28 . . . William Rimmer: Paintings, Drawings, Sculpture (1816–1879); thru 7/26 . . . Liberty: Photographs by Ruffin Cooper; thru 9/8 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30. . . Curator's Choice: Plein-Air Pleasures; thru 9/8. . . Joel-Peter Witkin: Forty Photographs; 8/1–9/22.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Embroidered Ship Portraits; thru 9/7 . . . Hollywood: Legend and Reality; 8/5–10/12.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Museum Collects: Selections from the Collection including Paintings, Sculptures and Works of Decorative Art; thru Sept.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . .Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21 . . . Jan Groth; thru 9/1 . . . The Expressive Figure from Rousseau to Bacon: European Art in the Museum Collection; thru 9/1 . . . Homage to Louise Nevelson: A Selection of Sculpture and Collages; 7/24–9/1.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7 . . . Jewish Themes/Contemporary American Artists II; thru 11/16...Mayim by Stacey; thru 11/16. . . Jewish Themes/Contemporary American Artists II; thru 11/16.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7 . . . Historic Flutes from Private Collections; thru 8/24. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Adal's "Mango Manbo" Musical Portraits; thru 8/8.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also Special screenings daily . . .The Vision of Ernie Kovacs; thru 9/4 . . .Rocky and Bullwinkle and Friends: A Tribute to Jay Ward; thru 9/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Illusion: Between Life and Art; thru 9/14 . . . Four New York Holographers; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Jasper Johns: A Print Retrospective; thru 8/19 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Selections from The Chase Manhattan Bank Collection; thru 8/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . Natura Viva: Animals and Birds from Palazzo Pitti; thru 9/7...Selections from the School of Fine Arts Life Drawing Class: 1907–1941; thru 9/14.

NEWARK MUSEUM—49 Washington St., Newark, N.J. (201-733-6600). Tues.–Sun. noon–5. Spectacular Vernacular: Traditional Desert Architecture from West Africa and Southwest Asia; thru 9/14.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Damaged Goods: Desire and the Economy of the Object; thru 8/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13 . . . Liberty: The French-American Statue in Art and History; thru 8/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20 . . . Recalling Louis Gruenberg; thru 8/30 . . .Fonics: New Shapes for Stringed Instruments; thru 8/13 . . . History of the Paris Opera Ballet; thru 9/27.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Take 1/New York on Film; thru 8/31 . . . Burris Jenkins, Jr.: Illustrations from the 1930s to the 1960s; thru 9/7 . . . Paintings and Drawings by Tom Kenny; thru 8/24.

SOCIETY OF ILLUSTRATORS MUSEUM—128 E. 63rd (838-2560). Mon.–Fri. 10–5; Tues. 10–8. Admission free. The Statue of Liberty in Illustrations: 1886–1986; thru 7/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. . . On Freedom: The Art of Photojournalism; thru 9/28. . . From the Studio: Artists in Residence 1985–86 - De Lawrence-Maine and Kerry Marshall; thru 9/28 ...The Stone Churches of Ethiopia; thru 9/28.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Folk Art from the Carpathian Mountain and Ukrainian Festive Folk Costumes.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Shaker Design; thru 7/31 . . . James Rosenquist: Paintings 1961–1985; thru 9/21 . . . Mechanical Illusions by Robert Cumming; thru 10/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Changing Likeness: Twentieth-Century Portrait Drawings; thru 9/4. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Hugh Ferriss: Metropolis; thru 7/30 . . . Twentieth-Century American Art: Highlights of the Permanent Collection; thru 4/15/87.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/9. **East,** 219 E. 67th St. (606-0400). Next sale 9/9.

DOYLE—175 E. 87th St. (427-2730). 7/23 at 10: Furniture and Decorations including Paintings, Porcelain, Silver, and Rugs. On view from 7/19.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 9/13.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/29 at 10:15 & 2: Sotheby's Arcade Auction - Furniture, Decorations, and Rugs. On view from 7/23.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, July 23

MOSTLY MOZART—Festival Orchestra, Edo de Waart conductor; pianist Jean-Bernard Pommier, violinist Cho-Liang Lin. Mozart: Four Movements From Serenade for Winds, K. 361 (*Gran Partita*); Violin Concerto No. 1; Masonic Funeral Music; Piano Concerto No. 26. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7, by Lin and Pommier.

JAZZ IN JULY—"Swing Street and Points Uptown." 92nd Street Y at 8. Sold out.

PUBLIC IMAGE LTD.—Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor; cornetist Vincent Didea. Music by Offenbach, Sousa, Lecocq, Sousa. Lincoln Center, Damrosch Park, at 8. Free.

J. WATSON—Brass quintet. CUNY Graduate Center Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

BARRY GLICK AND RICK ALTMAN JAZZ BAND—Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:30. Free.

FRANCIS HEILBUT, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

JULIET HAFFNER—Swing and jazz. World Trade Center, Fountain Plaza, at 12:15. Free.

ALPINE WINDS—Two flutes and a bassoon. Classical French music. Citicorp Market, Lexington Ave. and 53rd St., at 1:30. Free.

KEN PEPLOWSKI'S JAZZ QUARTET—Union Square Park, Fourth Ave. at 14th–17th Sts., at 5. Free.

NEW YORK PHILHARMONIC, Gunther Herbig conductor. Overture to Weber's *Oberon*; Liszt's *Les Preludes*; Brahms's Symphony No. 2. Van Cortlandt Park, Bronx, at 8. Fireworks.

QUEENS SYMPHONY ORCHESTRA ENSEMBLE—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., at 1. Free.

JULIUS GROSSMAN ORCHESTRA, with soprano Christine Seitz. Works by Mendelssohn, Puccini, Verdi, Britten, Bizet. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free (if rain, Abraham Lincoln High School).

SEUFFERT BAND, George F. Seuffert conductor. Maurice and Grand Aves., Maspeth, Queens, at 8. Free.

SHIBIB LEROY NELSON JAZZ ENSEMBLE—Jazz. Also Joan Erskine and the Construction Company, dance. Pierrepont Street Playground, Promenade entrance, Brooklyn Heights, at 7. Free.

JEFF SAMAHA SINGERS, light rock/**THE SWEETS 'N' LOW,** women's barbershop quartet. Marine Park, Marine Pkwy. and Fillmore Ave., Brooklyn, at 7:30. Free.

NICK PAONE—Loreto Park, Bronx, at 7:30. Free.

STAN AULD—Bronx Park East and Waring, at 7:30. Free.

RICHARD PITI—Henry Hudson Memorial Park, Bronx, at 7:30. Free.

GEORGE NEIKRUG, cellist. Works by Kodaly, Cassado, Fred Katz (world premiere). Wildcliff estate, New Rochelle, N.Y. (914-632-1978), at 8. $10, or $25 to include a reception.

HUNTINGTON COMMUNITY BAND, William Baker director. Music with a show-business theme, by Suppe, Jewell, Strauss, Baker, others. Heckscher Park, Huntington, L.I., at 8:30. Free.

THE BIG BAND ASSOCIATION—Picnic Pops, at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $4, seniors $2.50, ages 6–12 $1.

Thursday, July 24

MOSTLY MOZART—Beaux Arts Trio. Mozart's Trio in G, K. 564; Mendelssohn's Trio in d, Op. 49; Beethoven's Trio No. 6, "Archduke." Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Beaux Arts Trio.

JAZZ IN JULY—"Bix, Jelly, and Joe." Music of Bix Beiderbecke, by Vince Giordano and the Nighthawks. Music of Jelly Roll Morton, by Dick Hyman's 92nd Street Red Hot Peppers, others. Music of Joe Venuti, by Stan Kurtis and Dick Hyman. 92nd Street Y at 8. $14, $16.

NEIL DIAMOND—Madison Square Garden at 8. Sold out.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "Jewish Connections." Music by Meyerbeer, Bruch, Offenbach, Halevy, Hamlisch, others. Lincoln Center Damrosch Park at 8. Free.

THE KOOL SOUNDS OF WALTER PERKINS—The drummer and his trio. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

LOS CHASKIS—Music of Argentina. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

MANNES SCHOOL STUDENT TRIO—Classical music for brass. Bryant Park, behind the Library, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CECIL PAYNE—Jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

BOX ALEXANDER—Big-band music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

CORELLI CHAMBER PLAYERS—English and German music for flute, violin, and cello. Citicorp Market, Lexington Ave. and 53rd St., at 12:30. Free.

DIXIE MANIA ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Trumpeters Carl Albach, Scott Thornburg; tuba-player David Braynard, trombonist Ronald Borror, hornist William Purvis. Bach's "Contrapuncti" from *The Art of the Fugue*; Arnold's Brass Quintet; other works. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

ANNE POLLACK QUARTET—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaway, Queens, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/23. Tonight, at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

SLOOP SINGERS—A Coffee House concert, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), at 8. $6, $5 in advance.

CIRCUMFERENCE JAZZ BAND—Thomson Hill Park, Greenpoint Ave. and 43rd St., Sunnyside, at 7. Free.

AN EVENING OF ITALIAN MUSIC—Astoria Park, between Shore Blvd. and 19th St., near Hell Gate Bridge, at 7:30. Free.

SHELLEY GORDON—Co-op City No. 1, Bronx, at 7:30. Free.

RYAN REPERTORY COMPANY—Songs from "The Brooklyn Revue." Also the Leela Puppet Theater. Owl's Head Park, near 68th St. entrance at Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble; pianist David Oei. Telemann's Quartet in d, for *Tafelmusik* No. 1; Schwantner's *Music of Amber*; Danzi's Quartet Op. 40, No. 1; Mozart's Divertimento No. 17, K. 334. Spanish Courtyard at 4:15. $10.

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, Huntington chapter. Heckscher Park, Huntington, L.I., at 8:30. Free.

HAL MCKUSICK AND HIS CONCERT JAZZ BAND, with vocalist Nancy Marano. Guild Hall, East Hampton, L.I. (516-324-0806), at 9. $16, $18.

SUMMER JAZZ AT HUDSON RIVER MUSEUM—Lester Bowie's Brass Fantasy. Yonkers, N.Y. (914-963-4550). Benny Golson–Al Defemio Quintet. Courtyard at 8. $4, under 12 $1.

Friday, July 25

MOSTLY MOZART—Festival Orchestra, Edo de Waart conductor; pianist Alicia de Larrocha. Mendelssohn's String Symphony No. 10; Mozart's Piano Concerto No. 23, K. 488; Beethoven's Symphony No. 4. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Members of the Orchestra.

NEIL DIAMOND—See 7/24.

JOAN ARMATRADING/GRAHAM NASH—Music on the Pier, Twelfth Ave. at 44th St. (249-8870), at 7:30. $15.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Legrand, Faure, Chabrier, Bizet, Bernstein, Setoguchi. Lincoln Center, Damrosch Park, at 8. Free.

VALERIE NARANJO PERCUSSION QUARTET—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SUMMERGARDEN 1986—Beryl Diamond's Orion Music, with turn-of-the-century Viennese cafe music. Museum of Modern Art Sculpture Garden, 14 W. 54th St., 6–10 p.m. Free.

LA MUSIQUE DU ROSSIGNOL—Italian music for flute, clarinet, and cello. Citicorp Market, Lexington Ave. and 53rd St., at 12:30. Free.

MARK SAMETH—Singer, songwriter, guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

BROOKLYN PHILHARMONIC ORCHESTRA, Tania Leon conductor; jazz violinist Noel Pointer. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free. Rain site, the Picnic House at 5th St.

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MUSIC & DANCE

JULIUS GROSSMAN ORCHESTRA—See 7/23. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free.

BIG APPLE BARBERSHOP CHORUS—South Meadow, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10, in advance $7.50.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble; soprano Debra Vanderlinde. Overture and Airs for Wind Octet, from Mozart's *The Abudction From the Seraglio*; Minuet with two Contradances, K. 463; *Exsultate, Jubilate*, K.165; Serenade No. 9, "Posthorn." Spanish Courtyard at 9. $17.50.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). Gabrieli String Quartet, with pianist Gilbert Kalish. Haydn quartets. $14.

NEW YORK PHILHARMONIC—See 7/23 for program. Tonight at Westchester Community College, Valhalla, N.Y., at 8. Free (no fireworks).

INXS—Music at Jones Beach, Wantagh, L.I. (516-222-1000), at 8. $14.75.

Saturday, July 26

MOSTLY MOZART—See 7/25.

NEIL DIAMOND—See 7/24.

A TRIBUTE TO DOC POMUS—Summerpier, South Street Seaport Museum, East River at Fulton St., at 9. Free.

INXS—Rock music, with the Del Fuegos. Felt Forum at 8. $17.50.

SUMMERGARDEN 1986—See 7/25.

RETUMBA CON PIE—Women's Afro-Caribbean percussion and dance. Central Park's SummerStage, the Bandshell on the Mall, mid-Park at 72nd St., at 3. Free. Rain date 7/28 at 6.

CLAREMONT STRINGS—Classical and modern "continental" music for string quartet. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

THE HARPTONES/REPARATA & THE DEL-RONS—Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 7/27 at 3). Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. See 7/24 for program. Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

CRYSTAL IMAGE, six-piece dance band, from rock to swing/**ILAN MAMBER,** singer-guitarist. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Orchestra of St. Luke's, Julius Rudel conductor; pianist Emanuel Ax. Kurka's Suite From *The Good Soldier Schweik*; Schubert's Symphony No. 2; Beethoven's Piano Concerto No. 4. Venetian Theater at 8:30. $10–$25.

FRIENDS OF THE ARTS SUMMER FESTIVAL—Preservation Hall Jazz Band. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50, $15; lawn, $7.50.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Russell Patterson conductor; New York Choral Society, with Diana Walker, Susan Hinshaw, Jane Bunnell, Gene Bullard, David Montefiore, Robert Trehy. "Verdi's Greatest Hits"; music from *Nabucco, Falstaff*, other operas. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Grounds open at 6:30 for picnicking; pre-concert entertainment at 7 by the Smith Street Society. $8 in tent; lawn area, $5, children under 12 $2.

SUMMERFARE—See 7/25.Today at 5: Haydn Serenade, trios and songs; $6. At 8: Haydn's Symphonies No. 67, No. 92, and *Mass in Time of War*; $14, $18. Late-night jazz at 10:30; free. See also Dance, below.

THE MONKEES/HERMAN'S HERMITS/GARY PUCKETT & THE UNION GAP—Music at Jones Beach, Wantagh, L.I. (516-222-1000), at 8. $14.75.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). Festival Orchestra, Gerard Schwarz conductor; mezzo-soprano Marilyn Horne. Music by Tchaikovsky, Rossini, Liszt, Saint-Saens, Meyerbeer, Chabrier, and American songs. At 8:30. Pre-concert music by Barber, at 7:30. $17.50, $22.50 in pavilion; lawn $10.

VANDERBILT COURTYARD CONCERTS—Vanderbilt Mansion, Centerport, L.I. (516-261-5656). At 8, "Contrasts"; music by Bartok and Brahms. $9.

Sunday, July 27

MOSTLY MOZART—At 3: Same program as 7/25; no pre-concert recital. At 8: Violinist Pinchas Zukerman, pianist Marc Neikrug. Mozart sonatas. $8–$15.

NEIL DIAMOND—See 7/24.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor; soprano Alpha Floyd. Opera Night. Music by Berlioz, Gounod, Boito, Verdi, others. Lincoln Center, Damrosch Park, at 8. Free.

HILARIO SOTO/AMTJJARU—Music of the Andes. Central Park SummerStage, bandshell on the Mall at 72nd St. off Fifth Ave., at 3. Free.

SYLVAN WINDS—Italian music, for the oboe, oboe d'amore, English horn, and bassoon. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

MANNES COLLEGE OF MUSIC STUDENTS—The Dairy, Central Park west of the Zoo at 65th St., at 1. Free.

GILDAS DELAPORTE, carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free.

RIVERSIDE JAZZ SERIES—Riverside Park Rotunda at 79th St., at 4. Free.

BROOKLYN PHILHARMONIC, Anton Coppola conductor; singers from Il Piccolo Teatro dell'Opera. Italian operatic concert. Asser Levy/Seaside Park, Ocean Pkwy. & Seabreeze Ave., Brooklyn, at 7:30. Free.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; trumpeter Jack Hyatt. Operatic concert. Lehman College Amphitheater, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 7/24. Today at 4.

CELEBRATE BROOKLYN—Black Rock Coalition Orchestra, Vernon Reid director. Innovative rock, blues, and jazz. Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 7/28 at 8). Free.

PERSEPHONY, a classical-baroque trio. Kings Plaza Mall, Ave. U near Flatbush Ave., Brooklyn, at 2. Free.

KYOTO FUJIWARA JAZZ QUINTET—Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4544), at 3:15. Free. Rain site, the auditorium.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble, harpsichordists Gerald Ranck and Robert Wolinsky, flutist Elizabeth Mann, violists Louise Schulman and Maureen Gallagher, violinist Naoko Tanaka. Bach program, including the Brandenburg Concerto No. 6. Spanish Courtyard at 5:30. $17.50.

SUMMERFARE—See 7/25. Today at 2, Haydn Sonatas; $14. See also Opera and Dance, below.

WATERLOO FESTIVAL—See 7/26. Today at 3, a children's concert by conductor Sol Greitzer and the Waterloo Chamber Orchestra. Free with Village admission, $7.50 adults, seniors $5, ages 6–12 $3.

WALT MICHAEL AND COMPANY—Traditional folk music, on old-time instruments. Boscobel, Garrison-on-Hudson, N.Y. (914-265-3638), at 2. Free with estate admission: $4, children $2.

Monday, July 28

NEW YORK PHILHARMONIC—See 7/23. Tonight, Central Park Great Lawn. Note: no fireworks.

MOSTLY MOZART—The Tokyo String Quartet, with pianist Emanuel Ax, violist Pinchas Zukerman. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7.

NEIL DIAMOND—See 7/24.

MAX MORATH QUINTET—Ragtime, jazz, pop music by Berlin, Joplin, Blake, Carmichael, others. Damrosch Park, Lincoln Center, at 7. Free (broadcast at 7:05 on WQXR).

ABBEY LINCOLN AMINATA MOSEKA—Women in Jazz. Chase Manhattan Plaza at noon. Free.

BLAIR TINDALL, oboist, with pianist Julie Lustman. Music of Telemann, Saint-Saens, Pasculli. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JUNE MARANO-MURRAY/JOHN FORCONI—Four-hand piano music. Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, 7/30.

MAJESTIC BRASS QUINTET—French classical music. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

EDDY PRESTON—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SEKOU SUNDIATA AND THE 'KOU—Jazz/rock, with poetry. Vietnam Veterans Plaza, Water St. and Coenties Slip, at 12:15. Free.

WEST VILLAGE CHORALE SUMMER SING—Peter Schubert conducts open readings of Haydn's *Theresienmesse* and Bach's Cantata No. 4. Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4.

MATTHEW SULLIVAN, oboist/**C. BRYAN RULON**, synthesist, with assisting artists of the Brooklyn Bach Festival. Improvisational program of works by Bach, Handel, Satie, others. First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights (212-787-0517), at 8. $5.

BROOKLYN PHILHARMONIC—See 7/25 for program. Tonight at Wingate Park, Rutland Rd. and Winthrop St., Brooklyn, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/23 for program. Tonight, at Dreiser Community Center, Co-op City, Bronx, at 8. Free.

Tuesday, July 29

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Emanuel Ax, violinist Oscar Shumsky. Overture to Mozart's *La Clemenza di Tito*; Mozart's Piano Concerto No. 9; Viotti's Violin Concerto No. 22; Beethoven's String Quartet in c, arranged for orchestra by Spengel. Concert repeated 7/30. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Shumsky and Ax.

NEIL DIAMOND—See 7/24.

JAZZ IN JULY—92nd Street Y at 8. Sold out.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Arturo Delmoni conductor and violinist. Haydn's Symphony No. 3; Mozart's Violin Concerto in A; Schubert's Symphony No. 5. Washington Square Park, foot of Fifth Ave. south of 8th St., at 8. Free. If rain, Loeb Student Center, 566 LaGuardia Pl.

FOSTINA DIXON & WINDS OF CHANGE—Women in Jazz. Chase Manhattan Plaza at noon. Free.

DAVID LANG, composer, with composers Michael Gordon and Jeffrey Brooks, with the Michael Gordon Philharmonic. Experimental music. Cooper-Hewitt Museum, Carnegie Garden, 2 E. 91st St., at 6:30. Free.

TRIO MUSICA HISPANA—Music from Spain, Colombia, Argentina, Mexico, for violin, cello, and piano. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

DAVID HIGGS, organist. Farewell New York concert. Bach, Hindemith, Franck, Vierne, Rorem. Riverside Church, the Drive at 122nd St., at 7. $3. At 6:30, James R. Lawson, carillonneur; free.

FRANK PEROWSKY—Jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

GILBERTO COTTO, TECO TECO BAND—Salsa and Latin jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

KATHY LORD FOLK DUO—1 Hammarskjold Plaza, 47th St. west of Second Ave., at noon. Free.

RICHARD FRANK—Western music. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

BILL TURNER—Country-western music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

ANNE POLLACK QUARTET, with the Polish American Dance Ensemble. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

GARRY DIAL QUARTET, featuring Dick Oates. Jazz. Parc Vendome courtyard, 57th St. west of Eighth Avenue, at 6:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gil Robbins conducts open readings of Haydn's *Paukenmesse* and Puccini's *Messa di Gloria*. CAMI Hall, 165 W. 57th St., at 7:30. $5, includes use of scores.

NEW YORK PHILHARMONIC—See 7/23 for program. Tonight, at Marine Park, Marine Pkwy. and Fillmore Ave., Brooklyn, at 8. Free. Note: no fireworks.

BILL SPILKA—Poe Park, Bronx, at 7:30. Free.

RYAN REPERTORY COMPANY, selections from "The Brooklyn Revue"/**E.S.P.BAND**, pop and jazz classics. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., at 7. Free. Take a chair.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. **Note: all operas in foreign languages have supertitles.** Tickets, $7–$30. 7/22 at 8: Bizet's *Les Pecheurs*, Bergeson conducting; Esham, Cousins, Dickson, Wexler. 7/23 at 8: Massenet's *Werther*, new production, directed by Lofti Mansouri; sets and costumes, Thierry Bousquet; lighting, John Gleason; choreography, Jessica Redel; Sergiu Comissiona conducting; Peterson, Wendy White (debut), Hadley, Stone. 7/24, no performance. 7/25 at 8: Puccini's *La Boheme*, Bergeson conducting; Christos, Holleque, Leech, Dickson, Dworchak, Hamilton. 7/26 at 2: Mozart's *Le Nozze di Figaro*, Wolff conducting; Hynes, Mills, Rose, Link, Nolen. 7/26 at 8: Strauss's *Die Fledermaus*, Pallo; Munro, Petertson, Cousins, Baerg, Parcher, R. McKee, Billings, Harrold, McBride, Galan. 7/27, no performances. 7/29 at 8: *Werther*, same as 7/23.

Other

OBERTO, by Verdi. Fully staged performance of Verdi's first opera, by New York Grand Opera, Vincent La Selva conductor. In Italian. Central Park's SummerStage, bandshell on the Mall, 72nd St. off Fifth Ave. 7/24 at 7:30. Free.

LIGHT OPERA OF MANHATTAN—7/23–8/3: Gilbert and Sullivan's *Patience*. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5949). Mozart's *Cosi Fan Tutte*, directed by Peter Sellars. 7/23, 25 at 7:30; 7/27 at 2:30. $25, $28.

DANCE

National Ballet of Canada

METROPOLITAN OPERA HOUSE—July 22–27. Tickets $10–$45, except Sat. mat., $9–$35. One program: American premiere of Glen Tetley's *Alice*, to David Del Tredici's score. Also U.S. premieres of Danny Grossman's *Hot House: Thriving on a Riff* and Constantin Patsalas's *Angali*. 7/22 at 7; 7/23–25 at 8; 7/26 at 2 and 8; 7/27 at 3.

Other

CHASE SALUTES THE ARTS DOWNTOWN—7/24 at noon, Elisa Monte Dance Company. Chase Manhattan Plaza, Nassau and Liberty Sts. Free.

CLARENCE TEETERS & FRIENDS—New jazz dance. World Trade Center Plaza. 7/24 at 12:15. Free.

CLARK CENTER SUMMER DANCE FESTIVAL—7/22–26 at 8, 7/27 at 5: **"Dancing Feet,"** a shared program with Charles "Cookie" Cook ("Buster Brown," 7/23 only), Pat Cannon's Foot & Fiddle Dance Company, Young Stars of Ballet Hispanico.Douglas Fairbanks Theater, 432 W. 42nd St. (246-4818). $7.

GAEL STEPANEK & COMPANY—Modern dance. Riverside Park Rotunda, 79th St. 7/21 at 7. Free.

LINDA DIAMOND & CO.—Wave Hill, 252nd St. and Independence Ave. (549-3200). 7/27 at 4:30. $7.

MIDSUMMER DANCES—Works by Jamie Stiller, Alice Teirstein, Anita Willoughby. Soldiers and Sailors Monument, Riverside Drive at 89th St. 7/24, 26, 27 at 6:30. Free.

NEW YORK THEATRE BALLET (formerly Balletfore). "L'Histoire du Soldat," to Stravinsky's score, with orchestra conducted by David Abell. Forest Park bandshell, Queens; 7/24 at 11:30 a.m.; free. Also 7/27 at 1, Central Park Mall, 72nd St. off Fifth Ave.; free.

PILAR RIOJA—Tangos, farruca, tarantos, sevillanos. Gramercy Arts, 138 E. 27th St. (889-2850). 7/22–26 and 8/13, 14, 15 at 8; 7/27 at 3 and 7. $23.

POLISH-AMERICAN DANCE ENSEMBLE, with the Anne Pollack Quartet. Bell Plaza, Sixth Ave. at 42nd St. 7/29 at noon. Free.

RAMZI EL-EDLIBI DANCE COMPANY—Middle Eastern dance. Donnell Library Center, 20 W. 53rd St. 7/28 at 6. Free.

SUMMER DANCE CURRENTS—7/22 at 6:30, **Forces of Nature Dance Company**, with works by Abdel Salaam, and live music . . . 7/29 at 6:30, **Spanish Dance Arts Company**, with musicians, in a flamenco program. Roberto Clemente State Park, W. Tremont, Bridge, and Cedar Aves., Bronx. Free.

SUMMERFARE—Purchase, N.Y. (914-253-5949). Pilobolus. 7/25, 26 at 8; 7/27 at 3. $15, $20.

XXY DANCE/MUSIC COMPANY—Cyndi Lee and Mary Ellen Strom, with composer Pierce Turner.

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OTHER EVENTS

OUTDOOR FAIRS AND FESTIVALS—"Little Spain" is the nickname for W. 14th St. between Seventh and Eighth Aves., with its cluster of shops and restaurants. The block's annual **Fiesta de Santiago Apostol,** the feast day of St. James, runs 7/24–27, 6–11 Thurs. and Fri., noon–11:30 Sat. and Sun. Music, games, dancing, and, of course foods with the heady flavors and aromas of Spain; Our Lady of Guadalupe Church will host an outdoor high mass at 11 a.m. Sun.... **Festa Italiana** continues in the Village, daily through 7/27, on Carmine St. off Bleecker, between Sixth and Seventh Aves., hosted by the neighborhood people and the Church of Our Lady of Pompeii. Foods, games entertainment, and raffles for merchandise, with lots of music that includes a concert by the Greenwich Village Chamber Orchestra, 7/24 at 7. This year's highlight: an exhibit of photographs that document the immigration experience... An **art and entertainment festival,** at Lincoln Center's Damrosch Park 7/28, 10–4:30, will feature exhibitions and entertainment, arts and crafts, by groups from at least 20 of New York's neighborhood settlement houses. There will be drill teams and dance groups, musicians of all ages, square dancing and a double-dutch demonstration, with Broadwayite Alan Weeks as M.C. Free.... The **Thunderbird American Indian Dancers' Midsummer Pow-wow** will be at the Queens County Farm Museum this year, 7/26, 27; Sat. 2–5 and 7–10, Sun. 1–4. There'll be contests, crafts, Indian foods to sample, as well as plenty of traditional singing and dancing. At 73-50 Little Neck Pkwy., Floral Park (718-468-4355). $3.50, ages 6–12 $2.50... A little farther afield, the **Putnam County 4-H Fair** opens with a parade at noon 7/25, in Putnam County Park, Upper Level, on the Gipsy Trail Rd., and runs through Sun.: to 6 Fri., 10–7 Sat., 10–5 Sun. There'll be crafts, entertainment, animals, games, exhibits, food (of course), demonstrations, and much more. Admission's free, and you can reserve for a chicken dinner on Sat. (914-628-0454)... At Mystic Seaport, in Conn., you can take part in the annual **Antique and Classic Boat Rendezvous,** with its flotilla of wooden yachts, all built before 1941. Date is 7/26. Admission to the Seaport Museum area: $9, ages 5–15 $4.50.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

ON THE END-OF-JULY CALENDAR—A new production of **"Camp Meeting," by Al Carmines,** will be a 50th-birthday celebration for the playwright-composer-minister, and a benefit for his Rauschenbusch Church productions, on W. 43rd St., where his latest work and ministry have been going on. These performances will be at Synod House, Cathedral of St. John the Divine, 110th St. and Amsterdam Ave., 7/24, 25 at 8. Tickets, $15 (244-0538)... **Ft. Tryon Park and the Cloisters,** the Medieval wing of the Metropolitan Museum, keep busy in the summer, and this weekend you can help the park's friends with a midsummer clean-up day, 7/26 10–noon; meet at Margaret Corbin Circle and Lawn, south side of the Unicorn Cafe. Inside the Cloisters, at 1 the same day, Gail Meyers will talk about "Family Life in Medieval Times"; and at noon and 2, Walter O'Neill will demonstrate the art of fresco painting... 7/28 at 6, Beverly Sills hosts a panel of **New York City Opera principal artists,** in a discussion of the roles they're singing in the current festival of French opera. At Merkin Concert Hall, 129 W. 67th St.; $6 (870-5640)... Upcoming **Sunset Jazz Cruises:** 7/21, the New York Samba Band; 7/28, Latin Jazz Summit. Boarding of the *De Witt Clinton* is at South Street Seaport, before 6:30; $17.50, in advance $15 (406-3434).

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Hard-Hat Tours,** major construction sites; $10. 7/22 at 6, Battery Park City. 7/29 at 6, International Design Center New York... **Grand Central Terminal.** Each Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free.

NEW YORK WALK-ABOUT—(582-2015 weekdays, 914-834-5388 weekends). 7/27 at 2: **Old Broadway and Madison Square, the Original Great White Way;** meet on N.E. corner of 28th St. and Broadway. Also 7/27 at 2: **South & West of Central Park, the Grand Boulevards;** meet on N.E. corner of 57th St. and Seventh Ave. Each tour, $5.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watrcress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) for details on where to meet, what to bring, and a few rules. 7/25, 26, Central Park. 7/27, Forest Park, Queens. Free.

CENTRAL PARK—7/27 at 5:30 a.m., meet at Fifth Ave. and 100th St., for a walk to search for the park's wildlife. Every Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere, 79th St., at 3 and winds up at the Dairy. Free.

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—7/26 at 1, follow historian Marvin Gelfand under, around, and onto the Brooklyn Bridge, to learn about the area's history, "from rowboats to Roebling." Meet at Fulton Ferry Landing. $2, children $1 (718-788-8500).

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the Polish East Village.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10 weekdays; $5 Sat. and Sun.

SOUTH STREET SEAPORT MUSEUM—Harbor excursions on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434). Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend line-up: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. ...Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 7/27 at 11:30 a.m., a watercolor-sketch walk in Van Cortlandt Park, Bronx. Take paper and a small box of watercolors. Meet in street at 242nd St. and Broadway subway station. $1 (876-6688, nights before 10).

SPORTS

BASEBALL—**Yankees** (Yankee Stadium, the Bronx; 293-6000): 7/23 at 1 vs. Texas; 7/25 at 7:30 and 7/26, 7/27 at 1:30 vs. Minnesota. $3–$9.75.... **Mets** (Shea Stadium, Flushing; 718-507-8499): 7/28–7/30 at 7:35 vs. Chicago. $4–$9.50.

HORSE RACING—**Belmont** for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 7/23, Mount Vernon (NYB); 7/26, Sword Dancer Handicap; 7/27, Evan Shipman (NYB).

BOXING—(Felt Forum at Madison Square Garden; 564-4400): 7/24 at 7:30, David Sears vs. Mike Costello and Kel Robbin vs. Ali Salaam; also 6 preliminary bouts. $10, $15.

KARATE—**United Nations Open Championship** at Manhattan Center (311 W. 34th St. between 8th and 9th Aves.; 245-8055). 7/27 at 12 (eliminations) and 3 (finals): Championship karate, rated A-1, plus demonstrations. $12.

STEPS—**5th Avenue Mile Qualifier** 7/27 at 9 a.m. (open to all ages and paces): Over 200 runners are expected to participate in this second of three 1-mile races that begin and end at the Delacorte Oval, Central Park (at 81st Street). Runners will be grouped by predicted time for each race and the three fastest times for men and women in the Series will qualify for the Fifth Avenue Mile. Call New York Road Runners Club, 860-4455, for further information. $2 (NYRRC members), $4 (non-members) per race.

TENNIS—**Volvo Tournament/New Jersey** 7/20–27 at Newark Academy in Livingston, N.J.: Featuring Cassini Cup (Hall of Fame), Grand Prix, and Ladies Invitation. Weekdays (2 sessions), noon and 7 p.m.; weekends (1 session), 12:30 p.m.; semifinals and finals 7/26 and 7/27 at 12:30 p.m. Call 201-740-1715 or 212-696-4884 for further information... **Equitable Family Tennis Challenge** at USTA National Tennis Center (Flushing Meadow Pk., Flushing Meadow, Queens)—7/28, 8 a.m.–6 p.m, and 7/29, 9 a.m.–5 p.m.: Local winners will compete in this sectional tournament to qualify for the National Finals. The six categories of teams competing include: mother-daughter, mother-son, father-daughter, father-son, husband-wife, and brother-sister. First round and quarter finals are played on 7/28 with the semis and final matches on 7/29. Spectators are welcome, free of charge. Call 319-7770 for further information.

CHILDREN

A STORY HOUR presented by the New York Public Library at the Hans Christian Andersen Statue in Central Park (76th St. and 5th Ave.; 221-7676). 7/23 at 11 a.m. (raindate 7/30). Free.

OTHER EVENTS

BRASS TACKS, by Acting by Children Productions at St. Bart's Playhouse (Park Ave. at 50th St.; 832-6635). 7/26 at 1 and 2:30: A new musical revue performed by children. Adults, $5; children (under 10), $4.

LITTLE HOUSE OF COOKIES presented by TADA! at the Irish Arts Center (553 W. 51st St.; 627-1732). 7/27–30 at 1 and 3: A musical based on Eleanor Clymer's book. Adults, $5.50; children, $5 (must reserve).

A STORY HOUR at the Brooklyn Historical Society (128 Pierrepont St.; 718-624-0890). 7/24 at 2:30: Folktales from around the world, music, and mime presented by Marcia Lane for ages 4–8. Free (children must be accompanied by an adult).

NEW YORK STATE PARKS PROGRAMS—Hanabelle, the Lady Clown; 7/21 at 1, South Jamaica Community Center, 109-04 160th St., Queens . . . **Magician David Butler;** 7/23 at 1, Thompson Street Playground, Thompson and Spring St. . . . **Damsels & Witches & Kings & Things;** 7/23 at 1:30, Michaelis Bayswater Park, Beach 32 St. and Beach Channel Dr., Far Rockaway . . . **Kaleidoscope Dancers;** dances based on themes in nature; 7/27 at 3, Clay Pit Ponds State Park Preserve, S.I. All free.

JAMES ROSENQUIST: PAINTINGS 1961–1985 at the Whitney Museum (945 Madison Ave. at 75th St.; 570-3652). Every Wed. at 10 a.m., through 8/27: Enjoy a one-hour family tour of this exhibition designed especially for elementary-school children and their parents (must reserve). Free.

A STORY HOUR at the Intuflo Hardware Store (199 E. 4th St. between Aves. A and B; 741-3000). Every Tue. at 1 and every Sat. at 2 through the summer: Traditional and original stories presented by Holly Wolf. Refreshments will be served. Free.

SIM SALLAH BIM at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-522-0255). 7/22–24 and 7/29–31 at 10:30 a.m. and 1:30 p.m., 7/25, 8/1 at 10:30 a.m., and 7/28 at 1:30 p.m.: A tale of two genies, a prince, and a princess. $3.75.

PINOCCHIO will be performed by the Traveling Playhouse at the Westbury Music Fair (Brush Hollow Rd., Westbury, L.I.; 516-333-0533). 7/24 at 10:30 a.m. and 1:30 p.m. $4.

THE FROG PRINCE presented by the Arena Players, at the Chapin Rainbow Theatre in Heckscher Park (Prime Ave. and Route 25A, Huntington, L.I.; 516-271-8442). 7/23 at 1:30: A theatrical tale about a frog and his special friend. Free . . . Also a **Story Telling Festival** presented by the Cartoon Opera at the Chapin Rainbow Theatre. 7/25 at 7:30 p.m.: The comedy and drama of world folktales will come to life as performers spin stories of words, mime, and music. Adults, $3; seniors, children, $2.

LONG-RUNNERS—Off Center Theatre Inc. (436 W. 18th St.; 929-8299): "Hansel and Gretel" Tue.–Thu. at 10:30 a.m. through 8/6; "Frankenstein" Tue.–Thu. at 1 p.m., through 8/6. $3.50. . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3; "The Dancer From Outer Space" Wed. at 1 through 7/30. $3.

FAIRY TALES AND FABLES, a musical comedy. Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 518-599-1982). Sun. at 2, through 8/17. $4.

CITY OF NEW YORK PARKS AND RECREATION—At Central Park's **SummerStage,** the Mall at 72nd St. off 5th Ave., 7/27 at 1: "Peter and the Wolf, performed by New York Theatre Ballet and the Riverside Philharmonia. Free . . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210). 7/26 at 11: "Lake Creatures"-Children of all ages are invited to collect lake critters with a strainer, and *meet the boatmen and the Wiz.* (must reserve). . . At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 7/26 at 11: "Annie and the Old One," performed by Trudy Betcher. Children of all ages can enjoy a different story each week every Saturday at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $2. . . At **Prospect Park** (Picnic House, Prospect Park W. and 3rd St., Brooklyn; 718-788-0055). 7/26 at 1: "Craig Babcock—Mime." 7/27 at 1: "Goldilocks," by the Pennybridge Players. $2; children (under 5) free.

BROOKLYN PARKS at **Carroll Park** (Carroll St. between Court and Smith Sts.) 7/29 at 1: "Razzle and Dazzle—Clowning and Magic." Free. . . At **Mount Prospect Park** (Eastern Pkwy.) 7/23 at 1: "Joe Munley." Free. . . At **Coffey Park** (Columbia and Bay Sts.) 7/24 at 1: "Paul Rajeckas–Mime." Free. . . At **Lower Highland Park** (Jamaica Ave. & Elton St.) 7/27 at 2: "The Brown Clowns." Free. . . At **Brower Park** (Brooklyn and St. Marks Ave.) 7/28 at 1: "Found Object Sculpture—Richard Thomas." Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904). 7/26 and 7/27 at 11:30, 1:30, and 3: "Margaret Yuen and Chinese Games"—Children can learn some ancient Chinese games and create a few games of their own; also, call for information on summer day-camp programs. Summer Hours: Tue.–Sun. 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Ottendorfer Branch (135 2nd Ave.; 674-0947). Every Wed. through 8/27 at 4 p.m.: "Reading Aloud Program," for all school-aged children. Every Fri. 7/18–8/8 at 2:30 p.m.: "Beadwork-on-a-Loom," a Native American craft workshop for children ages 8–12. Free (but must preregister). . . **National Theatre For the Deaf** will perform a program of tales for children which blends the spoken word and sign language at several branches. 7/28 at 1: **Epiphany** branch (228 E. 23rd St.; 679-2645); at 3:30: **Hamilton Fish Park** branch (415 E. Houston St.; 673-2290). . . 7/29 at 1: **Allerton** branch 2740 Barnes Ave., Bronx; 881-4240); at 3: **Eastchester** branch (1385 E. Gun Hill Rd., Bronx; 653-3292). Free.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thu., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science *exhibits, dioramas, models, etc.* Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—7/25 at 1: "New Folklore Ensemble," in Brower Park. 7/26, 7/27 at 1:30 and 3: "Family Stories," by Marcia Lane. 7/28 at 1: "Found Object Sculpture," by Richard Thomas in Brower Park. Also daily: "Portraits—*Examining* the *Family Picture*,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. Summer Hours: Mon., Wed., and Fri. 10–5; Thu. (family night) 10–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 7/29 at 10:30 and 1:30: "Animation Workshop"—Children will learn basic animation techniques and create a film which will be shown at the end of the workshop. 50 cents. Museum Hours: Tue., Thu., and Fri. 10–5; Wed. 10–8; Sat. and Sun. 12–5:30.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Wed.–Fri., 10:30 a.m. and 1 p.m. through 8/15, and Sun. 7/27, at 3: "The Ocean Land," a puppet play for children based on the art and mythology of Oceanic cultures. $1.50 (nonmembers), and free (members). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12. . . Every Sat. at 11:30: "Arty-Facts"—a workshop that explores art concepts with games for children 4 and older. Hours: Mon., Wed., Thu., and Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). Now previewing in the third floor Main Gallery: "Building Buildings," an exploration into the world of architecture. 7/27 at 1: "Heartbeat"—Enjoy the exciting sounds of Latin and African Music at the Snug Harbor Cultural Center Gazebo. Every Sat. through 7/26, a special storytelling program will be offered for preschoolers at 11:30 a.m. 7/22 and 7/29 at 1 p.m.: Museum educators Kobla Mensa Dente and Carolyn Goldstein will present an ancient folktale from the Solomon Islands *in the East Meadow of the Snug Harbor* Cultural Center. Reservations for all performances are required. Tue.–Fri., 1–4, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 1:15, 2:45, 4:30; walrus feeding, 12:30, 3:15; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free); senior citizens, free Mon.–Fri. after 2 p.m.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs. 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

GULF COAST—489 West St., at W. 12th St., 206-8790. Casual. Southern/Gulf Coast. Spcls: peppered redfish, homemade tomales, whole crawfish. No res. D only Mon.–Thurs. 5–11:45, Fri.–Sat to 12:45, Sun. 4–11:30. **(M)** **No credit cards.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, panfried whole bass with scallions & ginger, grilled sliced *sirloin with cracked pepper, olive oil & lemon, fresh &* smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, *Fri.–Sat. to midnight. Guitarist evenings.* Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: *camicia da notte, tritone, concertino,* seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. & 8/18–9/2. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I–M)** **AE, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs.

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DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HAM HEAVEN—8 W. 38th St., 719-2136. Casual. American. Spcls: mountain pie, ham & sweet potatoes, garden salad, crab & shrimp salad. Res. sug. L Mon.–Fri. noon–5. D Mon.,Tues.,Fri. 5–9, Wed.–Thurs. to 10. Ent. Mon.–Fri. Closed Sat.–Sun. thru 9/2. **(M)** **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5:30–11. Private parties for 8–200. Closed Sat.–Sun. during July & Aug. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DORIENTAL—130 E. 56th St., 688-8070. Dress opt. Cantonese. Spcls: scallops with black pepper, lemon chicken, seafood taronest. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 4–11, Sun. 3–10:30. Private parties for 15–30. **(I-M)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed thru 7/27. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. & 8/1–9/8. **(E)** **AE, CB, DC.**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M-E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed thru 7/27. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: angel hair pasta with grilled vegetables, goat cheese with guacamole, duck wellington with jalapeno-corn stuffing and California cabernet sauce. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res.

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CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7-10:30. Br Sun. 10-3. L Mon.–Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30-3. D Mon.–Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon-3. D Mon.–Thurs. 5-11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon-11 p.m., Sat.–Sun. 1-11. **(I-M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30-4. D daily to 4 a.m. Br Sat.–Sun. 11:30-4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.–Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon-2:45. D Mon.–Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30-4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon-4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon-2:30. D Mon.–Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon-2:30. D Mon.–Thurs. 5-11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon-3. D Mon.–Sat. 5-10. Private parties for 10-200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon-3. D Mon.–Sat. 5-10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon-3. D Mon.–Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon-10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon-3. D Mon.–Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Fri. noon-11:30. Private parties for 60. Closed Sat. & Sun. thru August. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45-3. Br Sat.–Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30-3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon-3:30. D daily 5-1 a.m. Br Sat.–Sun. 11:30- 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30-3. D Mon.–Sat. 5-11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon-2:30. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon-4:30. D Mon.–Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7-11:30, Sun. 7-10. L Mon.–Sat. noon-2:30. Br Sun. 10-2:30. D daily 5:30-10:30. Pre-theatre D 5:30-7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon-3. D Mon.–Sat. 5–midnight. Private parties for 15-50. Closed thru 8/10. **(M)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon-3. D Mon.–Thurs. 5:30-10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30-10:30. L daily noon-3. D daily 6-10:45. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.–Fri. 3-5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon-3. D Mon.–Thurs. 5:30-10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30-9:45. L Mon.–Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.–Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7-11. L Mon.–Sat. noon-3. Br Sun. noon-3. D Sun.–Mon. 5:30-10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30-11:30. L Mon.–Sat. noon-2:30. Br Sun. 11-3. Tea daily 3:30-7. "After 7": daily 7-1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30-2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4-11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. & Aug. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: chilled poached Pacific salmon, country style veal chop, seafood fettucine. Res. sug. L Mon.–Fri. noon–4, Sat.–Sun. from 11:30. D Mon.–Thurs. 6–10, Fri.–Sun. to 11. Private parties for 25–100. Free trolley bus for the Boat House from E. & W. 72nd St. entrances from 7–midnight. **(I–M)** **AE, CB, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Mon.–Sat. 6–11. **(M-E)**. **Bemelmans Bar:** Daily noon –1 a.m. AE, CB, DC, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MME. ROMAINE DE LYON—29 E. 61st St., 758-2422. Casual. French. Spcls: 525 different omeletes, fresh salads, steak. Res. sug. L daily 11–3. D Mon.–Fri. 5–10. Pianist Mon.–Fri. 6–10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Ent. Private parties for 80. Outdoor cafe. **(E)** **AE, MC, V.**

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NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PETROUCHKA—435 E. 86th St., 876-3800. Casual. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Mon.–Sat. 6–11. S Mon.–Sat. 9–4 a.m. Private parties for 150. Ent. Closed Sun. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.–3 a.m. Jazz Br Sat.–Sun. 11:30–5. Music nightly from 10. **(I)** **No credit cards.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sat.–Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.—Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Wed.,Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Balcony—305 Ave. of Americas, bet. Carmine & W. 3rd Sts.,** 807-0005. **(I)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. thru July & August. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

ABBRACCIAMENTO—2200 Rockaway Parkway, 718-251-5517. Jacket required. Northern Italian. Spcls: veal Valdostana, seafood platter, veal Alexis, prime steak. Res. nec. L Mon.–Sat. noon–3. Br Sat.–Sun. noon–3. D Mon.–Sat. 3–11, Sun. to 10. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/23, David Kikoski Duo. 7/24, Maura Ellyn & Jack Wilkins. 7/25,26, pianist Larry Vukovich with Harvey Schwartz on bass. 7/27, Mike Vaughn Duo. 7/28, Andy Tuck Duo. 7/29, Kuni Mikami Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 7/23, Victims of Circumstance; Orange Hearts. 7/24, Neon Scream; Frenchy. 7/25, Dots Will Echo; G Jam; Igloos. 7/26, Blonde Obsession; Unda Cova; Home Boys. 7/27, Jim Campagnola. 7/28, Diane Ponsio; Not the Gabors; Around the Horn. 7/29, Comedy nite. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 7/27, Dave Valentin Quintet; Michel Camillo Trio. 7/28, Haze Greenfield All Stars with Jaki Byard, Tom Harrell, Ron McClure, Newman Baker. 7/29–8/3, Phyllis Hyman. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 7/25, NRBQ. 7/26, Rick Derringer. 7/31, Cabo Frio; Bill Evans & Tko. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 7/26, Steve LaSpina and Norman Simmons. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 7/27, Oscar Brown, Jr. in a cabaret styled musical, *Sliced Apple*. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 7/27,31–8/3, Astrud Gilberto. 7/28, Les Paul Trio. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 8/23, jazz-singer Michele Bautier, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 7/26, Kuni Mikami. 7/28–31, pianist Hal Schaeffer. **Upstairs:** 7/25 at midnight, Comedy Show with Joy Behar. 7/26 at 8, Fran-Jay. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 7/27, 10–3 a.m., singer David Allyn with Scott Hardy on guitar and Jay Anderson on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 7/23 at 8, Rian Keating with Russ Daisy. 7/24 at 8, Alice Levine with John Wallowitch. 7/25 at 8, Rian Keating; Donna Stearns, Marilyn Sommer, Bleu Ocean & Jordan Rudas at 10:30. 7/26 at 8, Alice Levine with John Wallowitch; Donna Stearns & Co. at 10:30. 7/28 at 9, Bonnie Jeanne Faulkner. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 7/23,30, Richard Rodney Bennett. 7/24, Ronny Whyte. 7/25, Carmen Lundy. 7/26, Bonnie Macleod. 7/27, J's Summer Singers Contest with Sue Keller. 7/28, Judy Barnett. 7/29, George Ziskind. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 7/23, "Super singers." 7/25, Judy Dunleavy. 7/28, midnight jam with Frank Gravis. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 7/26, pianist Fred Hersch with Marc Johnson on bass. 7/29–8/2, pianist Ray Bryant. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 8/9, jazz-singers Anita O'Day and Chris Connor - *Alone and Together in a first time history making jazz concert,* nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 7/23, Justin Page. 7/24, Anada. 8/1,2, Art Farmer featuring Clifford Jordan. **AE,.CB, DC, MC.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 7/23, Terri Cerrito. 7/24, Joe Anne Lov. 7/25,26, Jane Harvey. 7/28, Karin Wolfe. 7/29, Larry Woodard. **AE MC V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 7/24, Cactus World News. 7/25, The Blasters; The Turbines. 7/26, Adolescents Descendants. 7/29, Los Jaivas. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 7/27, Art Farmer; Benny Golson Jazztet featuring Curtis Fuller. 7/28, Olu Dara and the Okra Orchestra. 7/29–8/3, Charlie Haden Liberation Music Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 7/26, Dakota Staton. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 7/29–8/2, Eric Gale featuring Gene Walker. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 7/23, Corvairs with Modern Poineers. 7/24,31, The Last Words of Dutch Schultz. 7/25,26, Buster Poindexter and the Banshees of Blue. 7/27, Urbations. 7/29, Cheryl Wheeler. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. from 8, Fri.–Sat. from 9. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/28, Special guest jazz soloist Johnny Pacheco with Conjunto Clasico and Bobby Rodriguez y La Nueva Compania. **AE, MC, V.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 7/23–27, The Dom Minassi Group. 7/28,29, Comedy night featuring Steve Solis. 7/30–8/3, George Kelly and the Jazz Sultans. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 7/27, Jimmy McGriff and Hank Crawford Quartet. 7/28, Tex Allen Quintet with Junior Cook. 7/29–8/3, Chico Hamilton Sextet. Shows at 9:30 & 11:30. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 7/26, guitarist Tal Farlow with Gary Mazzaroppi on bass. 7/28–8/2, pianist Harold Mabern with Jamil Nasser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 7/23, The Radiators. 7/24, Elvin Bishop with Mark Wenner, Pete Ragusa and Jan Zukowski; Bobby Radcliff and the Illusions. 7/25–27, The Kreutzman/Margen Band with Bill Kreutzman, Dave Margen, Alex Ligertwood, Jerry Cortez, and Nate Ginzburg. 7/28, David Lindley and El Rayo-X. 7/29, Dr. John. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 7/27, comedians Steve Mittleman with Chas Elstner, Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. 7/29–8/3, Margaret Smith with Cary Odes. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, featuring Susie Essman, Barry Berry, Rita Rudner, Barry Weintraub, and Alan Colmes, thru 8/2. Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues.,Danny Curtis. Wed.–Sat.,Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 7/23, magician Imam and comedian Terry Day. 7/24, magician Torkova and comedian Terry Day. 7/25,26, magician Imam and comedian Friedhoffer. 7/29, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 8/2, The Hey Jackson Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 7/25,26, "War;" Johnny Kemp; Level 3. 8/1,2, The Spinners. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 7/23,24, Jorge Ben. 7/25,26, Mikata. 7/29, The Black Rock Coalition Orchestra. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.–Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. 7/23-27, Helen Schneider, Tues.–Sat. at 9. From 7/31, Thurs.–Sat. at 11, Sandra Reaves-Phillips in *The Late Great Ladies of Blues and Jazz.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 7/23, Katherine Wise. 7/24, Jimmy Gonzalez. 7/25, LaZoo. 7/26,28, Debra Graham. 7/27, Lynette Bennett. 7/29, John Palasz. 7/30, Bailey, Briley, Bryan & Glenn. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Fraser, Jasmine Guy, Pattie Darcy, Carol Lynne Maillard, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 8/30, Montgomery, Plant & Stritch, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Dick Wellstood, Mon.–Fri. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–11. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.–Fri. from 9:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Composer-singer-pianist Arthur Siegel, with lost, mislaid and forgotten songs from Broadway shows and movie musicals before 1945, Wed.–Sat. at 10 & 11:45. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome new steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Pianist Rudy Roberson Mon.–Wed. from 8–midnight; singer-pianist Lenore Raphael Thurs.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 7/23, singer-pianist Joe Sciarrone with Peter Innocenti on bass. 7/24-27, pianist Shorty Jackson with Mamut Yeleh on bass. 7/28-30, Joe Ruddick. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., July 23

3:00/WNCN—Bruch: Cto for Violin #2 in d, Op. 44; **Britten:** Simple Sym, Op. 4.

WNYC—Del Tredici: *Final Alice.*

4:00/WQXR-AM/FM—Kuhnau: Biblical Sonata #1, "The Battle Between David and Goliath."

5:00/WNCN—Borodin: *Prince Igor:* Ov; **Beethoven:** Fantasia in g, Op. 77.

6:00/WNCN—Galuppi: Trio Sonata in G; **Liszt:** *Orpheus.*

7:03/WQXR-AM/FM—Rachmaninoff: Symphonic Dance #3; **Beethoven:** 12 Variations in G on a Theme from Handel's *Judas Maccabeus.*

8:00/WNCN—Mozart: Adagio for Winds in B-Flat.

WNYC—Frescobaldi: *Cento Partite sopra Passacaglia;* **Schumann:** *Davidsbundlertanze.*

8:05/WQXR-AM/FM—Floyd: *In Celebration, an Overture for Orchestra;* **Harris:** Sym #3.

9:00/WNCN—Henry VIII: *If Love Now Reynyd; The Tyme of Youthe;* **Sibelius:** Sym #1 in e, Op. 39.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., July 24

3:00/WNCN—Brahms: Intermezzo in f, Op. 118, #4; **Grofe:** *Grand Canyon Suite.*

WNYC—Sondheim: *Sweeney Todd.*

4:00/WQXR-AM/FM—Chopin: *A Month in the Country;* **Handel:** Sonata in B-Flat for Oboe & Continuo.

5:00/WNCN—Vivaldi: Cto for 2 Violins & Strings in A; **Tchaikovsky:** *Voyevode,* Op. 78.

6:00/WNCN—Chopin: Scherzo #1 in b, Op. 20; **Stanley:** Cto Grosso in D, Op. 2, #1.

7:03/WQXR-AM/FM—Rossini: Sonata #5 in D-Flat for Strings; **Satie:** Four Songs.

8:00/WNCN—Denon Young Artists Showcase.

WNYC—The Frick Collection. Fine Arts Quartet. **Mozart:** Qt in C; **Shostakovich:** Qt #1, Op. 49.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Leipzig Gewandhaus Orchestra, conducted by Kurt Masur. **Beethoven:** Sym #6 in F, Op. 68, "Pastorale."

Fri., July 25

3:00/WNCN—W. F. Bach: Polonaise in D, #4; **Bach:** Toccata in d.

WNYC—Zwilich: *Passages;* **Schuman:** Sym #9.

4:00/WQXR-AM/FM—Beethoven: Violin Cto Movement in C; **Chopin:** Scherzo #3 in c-sharp, Op. 39.

5:00/WNCN—Purcell: Trio Sonatas (1697): #6 in g; **J. Strauss:** "Roses From the South" Waltz.

6:00/WNCN—Handel: Sonata for Violin & Harpsichord in E, Op. 1, #15; **Geminiani:** Sonata for Cello #2 in d, Op. 5.

7:03/WQXR-AM/FM—Donizetti: Concertino in G for Oboe d'amore & Orch; **Milhaud:** *Le Boeuf sur le Toit.*

8:00/WNCN—Saint-Georges: Sym #1 in G, Op. 11, #1; **Dowland:** *Fortune My Foe; Sir John Smith His Almaine.*

WNYC—World of Opera. **Paulus:** *The Woodlanders* (Gale, Lloyd, Miller, Thomsen, McGuire, Sullivan, Holleman, Morton, Newton, Opera Theater of St. Louis Orch/Buckley).

8:05/WQXR-AM/FM—Foote: *Francesca da Rimini;* **Piston:** Sym #6.

9:00/WNCN—Great Performances. **Rossini:** *La Cenerentola* (von Stade, Montarsolo, Guglielmi, Zannini, Azaiza, Desidei, Plishka, Orch & Chorus of Teatro alla Scala, Milan/Abbado). Simulcast with WNET-TV.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor. **Beethoven:** Sym #8; Sym #7.

Sat., July 26

9:05 a.m./WQXR-AM/FM—Piano Personalities. Radu Lupu, pianist. **Beethoven:** Rondo in C, Op. 51, #1; **Schubert:** Piano Sonata in A.

10:00 a.m./WNCN—Bach: Chorale Preludes; *Well-Tempered Clavier,* Book 2: Prelude & Fugue #22 in b-flat.

10:04 a.m./WQXR-AM/FM—Mozart: Sym #26 in E-Flat; **Rodrigo:** Cto "para una fiesta."

11:00 a.m./WNCN—Prokofiev: Cto for Violin #1 in D, Op. 19; **Lawes:** Suite #3 in B.

11:04 a.m./WQXR-AM/FM—Mendelssohn: Violin Cto in e; **Dvorak:** Sonatina in G.

12:00/WNCN—Susato: *The Danserye:* 12 Dances; **Britten:** Scottish Folk Song, for Tenor & Harp.

12:05/WQXR-AM/FM—Bax: *The Garden of Fand;* **Liszt:** "Mephisto" Waltz.

1:00/WNCN—Wassenaer: Cto Armonico in A; **J. C. Bach:** Cto for Harpsichord in f.

1:30/WQXR-AM/FM—Saturday Afternoon at the Opera. **Mussorgsky:** *Boris Godunov* (Vedernikov, Matorin, Piavko, Arkhipova, Masurok, U.S.S.R. Radio-TV Large Sym Orch & Chorus/Fedoseyev).

5:00/WNCN—Luening: Symphonic Interludes; **Bach:** Trio Sonata #5 in C.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—J. Strauss Jr.: *Die Fledermaus:* Czardas for Orch; **Scriabin:** Sym #4, Op. 54, "Poem of Ecstasy."

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives.

9:00/WNCN—Saturday Night Opera. **Massenet:** *Thais* (Sills, Gedda, Milnes, John Alldis Choir, New Phil Orch/Maazel).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Semyon Bychkov, conductor; pianist Elizabeth Leonskaja. **Tchaikovsky:** Piano Cto #1 in B-Flat, Op. 23; **Shostakovich:** Sym #5.

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. **Verdi:** *Ernani* (Corelli, Cappuccilli, Raimondi).

Sun., July 27

9:04 a.m./WQXR-AM/FM—Piano Personalities. Rudolph Firkusny, pianist. **Vorisek:** Impromptu #4 in A; **Mozart:** Sonata in D for 2 Pianos.

10:00 a.m./WNCN—Classic Guitar. **Granados:** Spanish Dance #5; **Dowland:** *Lachrimae Pavane.*

WNYC—Stravinsky: *L'Histoire du soldat,* trio version; **Dvorak:** Violin Cto in a, Op. 53.

11:00 a.m./WNCN—Berlioz: "Roman Carnival" Ov; **Rossini:** *Siege of Corinth:* Ov.

12:00/WNCN—Balakirev: Cto for Piano in f-sharp, Op.1, "Youth"; **Beach:** Theme & Variations, Op. 80.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor; mezzo-soprano Marlys Greinke, tenor Lee Henning, baritone Richard Cohn. **Stravinsky:** *Pulcinella; The Rite of Spring.*

WNYC—Wagner: *Lohengrin:* Prelude to Act I.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor. **Molter:** Trumpet Cto #2; **Griffes:** Poem for Flute & Orch; **Hindemith:** Cto for Horn & Orch; **Berlioz:** *Harold in Italy.*

4:00/WNCN—Haydn: Sonata for Piano #3 in F; **Monteverdi:** Suite for Brass Instruments.

5:00/WNCN—Telemann: Qt for Oboe, Violin, Viola da Gamba & Basso Continuo in g.

6:30/WNYC—Obrecht: *Salve Regina, Beata es Maria;* **Scriabin:** Etudes, Op. 8.

7:00/WNCN—Mancinelli: *Cleopatra:* Incidental Music; **Falla:** *Nights in the Gardens of Spain.*

7:30/WQXR-AM/FM—Respighi: *The Fountains of Rome.*

8:00/WNCN—Nelson: *Savannah River Holiday;* **Bach:** Cto for Harpsichord #4 in A.

8:05/WQXR-AM/FM—Delta Opera House. **Strauss:** *Wienerblut* (Rothenberger, Holm, Gedda, Phil Hungarica/Boskovsky); **Zeller:** *Der Vogelhandler:* Highlights (Rothenberger, Holm, Dallapozza, Berry, Vienna Sym Orch/Boskovsky).

9:00/WNCN—Beethoven: Sonata for Piano #27 in e, Op. 90; **Haydn:** Sym #73 in D, "Hunt."

WNYC—Deutsche Welle Classical Showcase. **Cowell:** *Aeolian Harp;* **Mozart:** Adagio & Rondo in c.

Mon., July 28

3:00/WNCN—Ravel: *Menuet sur le nom d'Haydn;* **Beethoven:** Sym #7 in A, Op. 92.

4:00/WQXR-AM/FM—Dvorak: *In Nature's Realm;* **Grainger:** *Scotch Strathspey and Reel.*

5:00/WNCN—Vivaldi: *L'Estro Armonico:* Cto for Violin in E, Op. 3, #12; **Mozart:** Sym #23 in D.

6:00/WNCN—M. Haydn: Cto for Trumpet, Strings, 2 Horns & Bass Continuo; **Gluck:** *Orfeo ed Eurydice:* Minuet.

7:03/WQXR-AM/FM—Damrosch Park Concerts.

8:00/WNYC—Orchestra of the Pacific. Melbourne Symphony Orchestra. **Sculthorpe:** *Port Essington;* **MacDowell:** Piano Cto #2 in d; **Walton:** Sym #1.

8:05/WQXR-AM/FM—Moore: *The Pageant of P. T. Barnum;* **Carter:** Sym #1; **Copland:** *Music for Movies:* The City: "Sunday Traffic."

9:00/WNCN—Dvorak: *Biblical Songs,* for Solo Voice & Orch, Op. 99; **Bach:** French Suite #3 in b.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Pierre Boulez, conductor; with the New England Conservatory Chorus. **Stravinsky:** *The Song of the Nightingale;* **Boulez:** *Notations* (movements 1–4); **Ravel:** *Daphnis et Chloe.*

Tues., July 29

3:00/WNCN—Haydn: Sym #46 in B; **Chopin:** Scherzo #4 in E, Op. 54.

WNYC—Davies: Excerpts from *Salome.*

4:00/WQXR-AM/FM—Avison: Cto Grosso #6 in D; **Rossini:** *The Turk in Italy:* Ov.

5:00/WNCN—Corelli: Cto Grosso in B-Flat, Op. 6, #11; **Vivaldi:** Cto for 2 Guitars in G.

6:00/WNCN—Albinoni: Cto for Violin in A, Op. 9, #4; **Bach:** Toccata in c.

7:03/WQXR-AM/FM—Rossini: Sonata #3 in C for Strings; **Haydn:** Piano Sonata #58 in C.

8:00/WNCN—Beethoven: Qt #11 in f, Op. 95; **Gibbons:** Anthems and Songs of Praise.

WNYC—St. Louis Symphony. **Haydn:** Sym #100 in G, "Military"; **Kodaly:** *Hary Janos Suite;* **Rachmaninoff:** Piano Cto #3 in d, Op. 30.

8:05/WQXR-AM/FM—Goldmark: "Rustic Wedding" Sym.

9:00/WNCN—J. Strauss Jr.: "Voices of Spring" Waltz, Op. 410; **Handel:** Cto Grosso in g, Op. 6, #6.

9:06/WQXR-AM/FM—WQXR at 50: An Anniversary Album. Hosted by Robert Sherman.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, July 23–25 and 28–29

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNYW
212-535-1000
7 WABC
212-887-7777
9 WOR
212-764-7000
11 WPIX
212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-669-7800
H HOME BOX OFFICE
212-484-1100
N UPTOWN
212-304-3000
S SHOWTIME
212-708-1600
W WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to coverage of the royal wedding, regular programming could be pre-empted on Wed., July 23.

6:00
2 Daybreak
4 Today in New York (except Wed)
Wed/**Special:** Today Show—Royal Wedding Coverage (concludes at 10 a.m.)
5 New Zoo Revue
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
H Mon/Survival Series
Tue/The Animal Alphabet
S Tue/Faerie Tale Theatre

6:05
H Thu/**Movie:** Enchanted Journey

6:30
2 News
4 News (except Wed)
5 Fat Albert
9 700 Club
11 Great Space Coaster
H Tue/Summer Switch
S Fri/Jenny and Me

6:45
31 AM Weather

7:00
2 Morning News
4 Today
5 Inspector Gadget
7 Good Morning America (cc)
11 Heathcliff
31 Ohayo! New York
H Wed/Dorothy in the Land of Oz
Mon/Mystery at Fire Island
S Wed/To Set Our House in Order
Thu/Once Upon a Midnight Dreary
Fri/The Other Facts of Life
Mon/The Concert Stages of Europe
Tue/**Movie:** High School U.S.A.

7:15
H Fri/Emma and Grandpa

7:30
5 Plastic Man
9 Straight Talk
11 Robotech
H Wed/The Animal Alphabet
Thu/Braingames
Tue/Dorothy in the Land of Oz
S Wed/Faerie Tale Theatre
Mon/Parker Adderson

8:00
5 Jayce and the Wheeled Warriors
11 GoBots
13 3-2-1 Contact
H Wed/**Movie:** Nightwing
Thu/**Movie:** High School U.S.A.
Fri/**Movie:** The Man With One Red Shoe (cc)
Mon/**Movie:** Cloak and Dagger (cc)
Tue/**Movie:** Wild Rose
S Thu/The Concert Stages of Europe
Fri/**Movie:** Mask (cc)

8:30
5 The Flintstones
9 Romper Room
11 Scooby Doo
13 Mister Rogers
S Wed/A Private History of a Campaign That Failed
Thu/**Movie:** Danny
Mon/I Own the Racecourse

9:00
2 Perfect Match
4 Donahue (except Wed)
5 Brady Bunch
7 Morning Show
11 Little Rascals
13 Sesame Street (cc)
31 Body Electric
S Tue/Aretha!
W Wed/**Movie:** Oxford Blues
Thu/**Movie:** The Ex–Mrs. Bradford
Fri/**Movie:** Where Is Parsifal?
Mon/**Movie:** The Nightingale
Tue/**Movie:** The Last Starfighter

9:30
2 Break the Bank
5 Leave It to Beaver
9 Gidget
11 The Munsters
H Fri/**Movie:** Hotel

10:00
2 $25,000 Pyramid
4 Family Ties
5 Bionic Woman
9 The Monkees
11 Odd Couple
H Wed/**Movie:** The Cannonball Run
Thu/**Movie:** Streets of Fire (cc)
Mon/Not *Necessarily* the Movies
Tue/**Movie:** High School U.S.A.
S Wed, Mon/**Movie:** Private Potter
Thu/**Movie:** Sombrero
Fri/**Movie:** Cimarron
Tue/**Movie:** It Happened at the World's Fair
W Mon/**Movie:** The Woman in Red

10:30
2 New Card Sharks
4 Sale of the Century
7 Sally Jessy Raphaël
9 Partridge Family
11 Best Talk in Town
H Mon/**Movie:** Girls Just Want to Have Fun (cc)

11:00
2 Price Is Right
4 Wheel of Fortune
5 Gilligan's Island
7 Lifestyles of the Rich and Famous
9 Bewitched
11 Wed/**Movie:** The Last Bride of Salem
Thu/**Movie:** Kronos
Fri/**Movie:** First Spaceship on Venus
Mon/**Movie:** The Savage Curse
Tue/**Movie:** Possession
W Wed/**Movie:** St. Elmo's Fire
Thu/**Movie:** Romancing the Stone
Fri/**Movie:** Summer Rental
Tue/**Movie:** Malibu Express

11:30
4 Scrabble
5 Divorce Court
7 New Love American Style
9 I Dream of Jeannie
S Wed/**Movie:** The Man With One Red Shoe
Mon/**Movie:** The Secret of NIMH
W Mon/**Movie:** Where Is Parsifal?

12 NOON
2 Press Your Luck
4 Super Password
5 Midday
7 Ryan's Hope
9 News
H Wed/**Movie:** The Woman in Red (cc)
Thu/**Movie:** Twilight Time
Fri/**Movie:** Mad Max Beyond Thunderdome
Mon/**Movie:** Nightwing
Tue/**Movie:** Lost and Found
S Thu/**Movie:** Something Wicked This Way Comes
Tue/**Movie:** Footloose (cc)

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** Brides of Dracula
Thu/**Movie:** Carrie
Fri/**Movie:** Burnt Offerings
Mon/**Movie:** The Shootist
Tue/**Movie:** Butch and Sundance
S Fri/Wrestlemania 2

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Joker's Wild
S Wed/**Movie:** Tex
Mon/Parker Adderson
W Wed/**Baseball:** TBA
Thu/**Movie:** Prizzi's Honor
Fri/**Movie:** Private Resort
Mon/**Movie:** Best Defense
Tue/**Movie:** Over the Brooklyn Bridge

1:30
2 As the World Turns
9 Tic Tac Dough
H Wed/Video Jukebox

2:00
4 Another World
5 Popeye
7 One Life to Live
9 Let's Make a Deal
H Wed/**Movie:** Second Hand Hearts
Thu/**Movie:** The Corn Is Green
Fri/Not *Necessarily* the Movies
Mon/Sisters in the Name of Love
Tue/**Movie:** Loving Couples
S Thu/**Movie:** Footloose (cc)
Mon/**Movie:** Mad Max Beyond Thundedome (cc)
Tue/**Movie:** High School U.S.A.

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Tom and Jerry
H Fri/**Movie:** Wild Rose
S Fri/**Movie:** Lucky Night

3:00
2 Guiding Light
4 Santa Barbara
5 Gumby
7 General Hospital
9 Hawaii Five-O
11 The Jetsons
13 Wed/Food for Thought
Thu/Madeline Cooks
Fri/Frugal Gourmet
Mon/Great Chefs
Tue/Yan Can Cook
H Mon/**Movie:** The Secret of NIMH
S Wed/Aretha!
W Thu/**Movie:** Somewhere, Tomorrow
Fri/**Movie:** Streamers
Mon/**Movie:** Private Resort
Tue/**Movie:** Health

3:30
5 She-Ra
11 The Transformers
13 Wed/This Old House
Thu/Cats & Dogs (cc)
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons: Solar Primer (cc)
H Thu/Braingames

4:00
2 Quincy
4 Love Connection
5 He-Man
7 Sale of the Century
9 Vega$
11 G.I. Joe
13 Sesame Street (cc)
H Wed/The Animal Alphabet
Thu/Enchanted Journey
Tue/Dorothy in the Land of Oz
S Wed/Faerie Tale Theatre
Thu/Once Upon a Midnight Dreary
Fri, Tue/A Man From Button Willow
Mon/I Own the Racecourse
W Wed/**Movie:** 1984

4:30
4 People's Court
5 Thundercats
7 Jeopardy
11 Private Benjamin
31 World TV Presents
H Wed/Mystery at Fire Island
Fri/Summer Switch
Mon/Braingames
Tue/The Animal Alphabet
W Thu/**Movie:** Cannonball Run II

4:45
W Tue/**Movie:** The Secret of NIMH

5:00
2 **7** News
4 Live at Five
5 Charlie's Angels
9 Police Woman
11 Eight Is Enough
13 Everybody's Here
H Mon/Survival Series
Tue/Summer Switch
S Wed/To Set Our House in Order
Thu/**Movie:** Danny
W Fri/**Movie:** Where Is Parsifal?
Mon/**Movie:** The Nightingale

5:30
13 Reading Rainbow (cc)
31 Wed/Everything Else
Thu/Black Viewpoint
Fri/Media Arts
Mon/Insight
Tue/Focus on Women
H Wed/Dorothy in the Land of Oz
Thu/**Movie:** Cheech & Chong
Fri/Daryl Hall and John Oates
S Wed/A Private History of a Campaign That Failed
Fri/Jenny and Me
Mon/The Concert Stages of Europe
Tue/To Set Our House in Order

5:45
31 News From City Hall

Weeknights, July 23–25 and 28–29

WED., JULY 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** Loving Couples
Ⓦ Mighty Moose and the Quarter Back Kid

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House (cc)
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ The Nightingale

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Cincinnati (concludes at 10)
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Foley Square
❹ Highway to Heaven
❺ **Movie:** Lovers and Other Strangers (1970). Gig Young, Anne Jackson, Beatrice Arthur. Outrageous comedy dealing with two families that come together when their children marry; first-rate cast, Oscar-winning song, and great screenplay make this film a winner.
❼ MacGyver (cc)
⓫ **Movie:** The Amityville Horror (1979). James Brolin.
㉑ National Geographic Special
㉛ Video Music Box
Ⓗ **Movie:** Heaven Help Us
Ⓝ **Movie:** The Confession
Ⓢ Brothers (cc)
Ⓦ **Movie:** Oxford Blues

8:30
❷ Charlie & Co.
⓭ You Gotta Have Art
Ⓢ Bizarre '86 (cc)

9:00
❷ Airwolf
❹ Gimme a Break
❼ Hardcastle and McCormick (cc)
⓭ Summerfare: The New Jersey Symphony
㉑ Comrades (cc)
㉛ Tribute to Geri Ashur
Ⓢ **Movie:** The Man With One Red Shoe (cc)

9:30
❹ You Again?
Ⓦ **Movie:** St. Elmo's Fire

10:00
❷ West 57th
❹ St. Elsewhere
❺ ❾ ⓫ News
❼ Hotel
⓭ In Search of Excellence
㉑ The Navigators (cc)
㉛ Right to Know
Ⓗ **Movie:** St. Elmo's Fire

10:30
⓫ News
㉛ Doctor Who
Ⓝ **Movie:** The Good Fight

10:35
Ⓢ Celebrity Lifestyles

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
㉑ Yes Minister
Ⓢ **Movie:** Hot Resort

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ **Movie:** Testament (1983). Jane Alexander. Touching drama which focuses on a typical American family trying to survive in the wake of a nuclear holocaust; Alexander gives a beautifully restrained performance.
㉑ Nightly Business Report (cc)
Ⓦ **Movie:** Show Your Love

11:55
Ⓗ Half a Lifetime (cc)

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
㉑ Long Island Report

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓝ **Movie:** Almost You
Ⓢ Aretha!

12:40
❷ **Movie:** Captains Courageous (1977). Karl Malden.

1:00
❺ Naked City
❼ **Movie:** Trader Horn (1973). Rod Taylor.
❾ Joe Franklin Show
⓫ Comedy Break
Ⓗ **Movie:** Love Child
Ⓦ **Movie:** 1984

1:30
❹ ⓫ News
Ⓢ **Movie:** Slow Burn (cc)

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Promise Her Anything (1966). Warren Beatty.
❾ **Special:** UFO Syndrome
⓫ Helen Keller Institute

2:30
❹ Ben Casey
⓫ Life and Times of Grizzly Adams

2:40
Ⓗ **Movie:** Terminal Choice

3:00
Ⓢ **Movie:** Tex
Ⓦ **Movie:** Once Upon a Time in America (short version)

3:10
❼ Hollywood Close-up

3:30
❹ Ben Casey
⓫ Emergency One

4:00
❾ Joe Franklin Show

4:04
❺ Get Smart

4:25
Ⓗ **Movie:** Girls of the White Orchid

4:30
❹ Here's Lucy
⓫ Kung Fu

4:45
Ⓢ **Movie:** In Which We Serve

5:00
❹ Here's Lucy
❾ News

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., JULY 24

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓢ The Concert Stages of Europe
Ⓦ **Movie:** The Ex–Mrs. Bradford

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ **Movie:** Streets of Fire
Ⓢ Parker Adderson

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Special:** Death of a Salesman (1985). Dustin Hoffman.
❹ Cosby Show
❺ **Movie:** Murder by Death (1976). Eileen Brennan, Truman Capote. Excellent spoof on mystery films as an eccentric millionaire invites five detectives to his remote mansion in order to out-sleuth them; skillful cast, great sets, and very witty dialogue.
❼ Ripley's Believe It or Not!
❾ News
⓫ **Movie:** The Soldier (1982). Ken Wahl.
㉑ Wild America (cc)
㉛ Video Music Box
Ⓝ **Movie:** Pygmalion
Ⓢ **Movie:** Something Wicked This Way Comes
Ⓦ **Movie:** Romancing the Stone

8:30
❹ Family Ties
❾ Family Feud
⓭ Currents
㉑ This Old House (cc)

9:00
❹ Cheers
❼ The Colbys
❾ **Movie:** The Producers (1968). Zero Mostel, Gene Wilder. Hilarious tale of a Broadway theater producer who stages a terrible play in hopes of making a fortune; Mostel is a scream and Wilder is flawless in this outstanding film which won an Oscar for its screenplay.
㉑ Mystery!: Shades of Darkness (cc)
㉛ Generations of Blues
Ⓗ **Movie:** Pale Rider (cc)

9:30
❹ Night Court

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Refugee Road
㉑ The Pallisers
㉛ On Our Own
Ⓝ **Movie:** Oskar Schindler
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Little Treasure

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ Mystery!: Shades of Darkness
㉑ Butterflies
Ⓗ **Movie:** Lovelines (cc)
Ⓢ **Movie:** Footloose (cc)

11:30
❷ Night Heat
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
Ⓦ **Movie:** L'Amour

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉑ Long Island Report
Ⓝ **Movie:** My First Wife

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** Killing Stone (1978). Gil Gerard.
Ⓗ Sisters in the Name of Love

12:45
Ⓦ **Movie:** Prizzi's Honor

12:55
Ⓢ **Movie:** The Initiation

1:00
❺ Naked City
❼ **Movie:** Inmates: A Love Story (1981). Kate Jackson, Perry King.
❾ Joe Franklin Show
⓫ Comedy Break

1:30
❹ ⓫ News

1:40
Ⓗ **Movie:** Midnight Express

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Corridors of Blood (1958). Boris Karloff.
❾ **Movie:** Force on Thunder Mountain (1977). Todd Dutson.
⓫ Christian Children's Fund

2:30
❹ Ben Casey
⓫ Emergency One

2:40
Ⓢ **Movie:** Still Smokin'

3:00
Ⓦ **Movie:** Romancing the Stone

3:30
❹ Ben Casey
⓫ Lifestyles of the Rich and Famous

3:45
Ⓗ **Movie:** Over the Brooklyn Bridge

3:49
❺ Get Smart

4:00
❾ Joe Franklin Show

4:20
Ⓢ Parker Adderson

4:30
❹ Here's Lucy
⓫ Kung Fu

5:00
❹ Here's Lucy
❾ News

5:20
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
Ⓗ **Movie:** High School U.S.A.

FRI., JULY 25

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** Mask (cc)

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓗ **Movie:** Meatballs Part II (cc)
Ⓦ **Movie:** The Woman in Red

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Atlanta (concludes at 10)
⓫ **Baseball:** Yankees vs. Minnesota (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Knight Rider
❺ **Movie:** Yours, Mine, and Ours (1968). Lucille Ball, Henry Fonda. Well-made comedy about a widow with eight children who marries a widower with ten; Ball and Fonda are terrific in this nice family film.
❼ Webster (cc)
㉑ ㉛ Washington Week in Review
Ⓗ **Movie:** Girls Just Want to Have Fun (cc)
Ⓝ **Movie:** High School Confidential!
Ⓢ Wrestlemania 2
Ⓦ **Movie:** Summer Rental

8:30
❼ Mr. Belvedere
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ **Movie:** Dragonslayer (1981). Ralph Richardson.
❹ Miami Vice
❼ Mr. Sunshine
⓭ Great Performances: La Cenerentola (Cinderella)
㉑ **Movie:** The Red House (1947). Edward G. Robinson.
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part III)

9:30
❼ Comedy Special (cc)
Ⓗ **Movie:** Revenge of the Nerds (cc)
Ⓦ **Movie:** Sheena

10:00
❹ Stingray
❺ ❾ ⓫ News
❼ Love Boat (cc)

SOLUTIONS TO LAST WEEK'S PUZZLES

T	A	S	T	I	N	G	■	C	A	N	T	R	I	P
R	■	T	■	D	■	R	■	H	■	O	■	E	■	E
A	C	O	N	I	T	E	■	A	N	N	U	L	A	R
F	■	N	■	O	■	E	■	N	■	P	■	I	■	U
F	L	E	E	T	I	N	G	G	L	A	N	C	E	S
I	■	D	■	■	■	S	■	I	■	R	■	■	■	A
C	R	E	T	A	N	■	I	N	T	E	G	R	A	L
■	■	A	■	C	■	P	■	G	■	I	■	E	■	■
O	F	F	S	H	O	O	T	■	P	L	A	C	E	D
P	■	■	■	I	■	R	■	H	■	■	■	O	■	U
P	A	Y	M	E	N	T	R	E	C	E	I	V	E	D
O	■	E	■	V	■	U	■	R	■	A	■	E	■	G
S	T	A	G	I	N	G	■	O	B	S	E	R	V	E
E	■	R	■	N	■	A	■	N	■	E	■	E	■	O
D	O	N	E	G	A	L	■	S	A	L	A	D	I	N

R	A	D	A	R	■	A	L	A	S	S	■	F	O	P	S	■	S	L	A	G
A	D	E	L	A	■	L	E	T	U	P	■	E	R	L	E	■	Y	E	L	L
N	E	L	L	I	E	M	E	L	B	A	■	A	B	U	T	■	B	O	L	A
■	S	I	E	S	T	A	■	■	W	H	A	T	I	S	■	■	I	N	O	N
■	■	■	G	I	A	■	J	O	A	N	S	U	T	H	E	R	L	A	N	D
E	L	L	E	N	T	E	R	R	Y	■	I	R	A	■	L	O	T	S	A	■
L	A	A	■	■	■	A	S	P	■	■	S	E	L	F	I	S	H	■	■	■
A	V	I	A	T	O	R	■	I	S	H	■	■	■	O	H	I	O	A	N	S
M	A	R	G	O	T	F	O	N	T	E	Y	N	■	G	U	E	R	D	O	N
■	■	S	A	U	R	U	S	■	E	B	O	A	T	■	■	■	N	A	V	Y
■	■	■	T	R	O	L	L	E	R	■	R	E	A	C	H	E	D	■	■	■
A	M	A	H	■	■	■	O	V	O	L	I	■	P	O	E	T	I	C	■	■
M	I	R	A	C	L	E	■	A	L	I	C	I	A	M	A	R	K	O	V	A
P	O	A	C	H	E	R	■	■	■	U	K	R	■	B	L	E	E	P	E	D
■	■	■	H	E	A	R	T	E	N	■	■	I	M	A	■	■	■	R	I	D
■	B	A	R	A	S	■	A	N	E	■	E	D	I	T	H	E	V	A	N	S
J	U	D	I	T	H	A	N	D	E	R	S	O	N	■	U	N	A	■	■	■
A	R	M	S	■	■	S	N	O	R	E	S	■	■	A	S	T	R	A	L	■
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TELEVISION

㉛ P.O.V.
Ⓝ The Ties That Bind
Ⓢ **Movie:** Revenge of the Nerds

10:30
⑪ News
㉑ The Moviemakers
㉛ Doctor Who

10:55
Ⓝ **Movie:** A Man When He Is a Man

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Hangin' In
⑪ Odd Couple
㉑ Fawlty Towers
Ⓗ Not *Necessarily* the Movies

11:30
② **Movie:** Earthbound (1980). Burl Ives.
④ Tonight Show
⑤ Mission: Impossible
⑦ Nightline
⑨ **Movie:** The Crawling Hand (1963). Peter Breck.
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓗ **Movie:** Mad Max Beyond Thunderdome
Ⓢ **Movie:** Love Child
Ⓦ **Movie:** Between Lovers

12 MIDNIGHT
⑦ New York Hot Tracks
⑪ Star Trek
⑬ **Movie:** International House (1933). George Burns, Cab Calloway. An entertaining and delightful comedy about a group of talented people who meet in an Oriental hotel; fabulous, all-star cast is highlighted by Calloway's singing and Burns's jokes.
㉑ Long Island Report
Ⓝ **Movie:** Girls Town

12:30
④ Friday Night Videos
⑤ Comedy Tonight

1:00
⑤ Star Search
⑨ Joe Franklin Show
⑪ Comedy Break
Ⓦ **Movie:** Private Resort

1:15
Ⓢ **Movie:** Into the Night

1:20
Ⓗ **Movie:** Prizzi's Honor

1:30
⑦ Eye on Hollywood
⑪ News

1:45
② **Movie:** Cage Without a Key (1975). Susan Dey.

2:00
④ News
⑤ **Special:** Coors Concert
⑦ **Movie:** Killer Bats (1942). Bela Lugosi.
⑨ **Movie:** Target . . . Earth (1974). Cynthia Cline.
⑪ Life and Times of Grizzly Adams

2:30
④ Price Is Right

3:00
④ Music City USA
⑤ **Movie:** Satan's Satellites (1958). John Crawford.
⑪ Emergency One
Ⓦ **Movie:** Summer Rental

3:20
Ⓢ **Movie:** Surf II

3:30
④ Hit City

3:35
Ⓗ **Movie:** Forced Vengeance

3:56
② Newmakers

4:00
④ Ben Casey
⑨ Joe Franklin Show
⑪ Kung Fu

4:10
⑦ Headline Chasers

4:26
② **Movie:** Easy Targets (1974). Teresa Graves.

4:55
Ⓢ A Man From Button Willow

5:00
④ Here's Lucy
⑨ News
⑪ U.S. Farm Report

5:10
Ⓗ **Movie:** Revenge of the Nerds (cc)

5:30
④ Here's Lucy
⑨ ⑪ News

MON., JULY 28

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** The Cannonball Run
Ⓢ **Movie:** Ask Any Girl
Ⓦ **Movie:** Where Is Parsifal?

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Victory Garden
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ P.M. Magazine
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓦ **Baseball:** Mets vs. Chicago Cubs (concludes at 10)

8:00
② Scarecrow & Mrs. King
④ Valerie
⑤ **Movie:** He Knows You're Alone (1981). Don Scardino.
⑦ **Baseball:** TBA (concludes at 11)
⑨ News
⑪ **Special:** The Best of the Twilight Zone
㉑ River Journeys (cc)
㉛ Video Music Box

Ⓗ **Movie:** The Woman in Red (cc)
Ⓝ **Movie:** The Gold Diggers
Ⓢ **Movie:** The Secret of NIMH

8:30
④ Amazing Stories
⑨ Family Feud
⑬ Adam Smith's Money World

9:00
② Kate & Allie
④ **Movie:** I'm Dancing as Fast as I Can (1982). Jill Clayburgh, Geraldine Page. A woman quits pills cold turkey and goes through a terrible ordeal; Clayburgh is outstanding.
⑨ **Movie:** Exodus (1960). Part I. Paul Newman, Sal Mineo.
⑬ American Masters (cc)
㉑ Nature of Things
㉛ Club Date

9:30
② Newhart
㉛ Club Date
Ⓗ Not *Necessarily* the Movies
Ⓢ **Movie:** Love Child

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ The Best of Britain's Fourth Channel—Mighty Moments From World History
㉑ National Geographic Special
㉛ Alive From Off Center (Part V)
Ⓗ **Movie:** Girls Just Want to Have Fun (cc)
Ⓝ **Movie:** My First Wife
Ⓦ **Movie:** A Wedding

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Odd Couple
㉑ Good Neighbors

11:30
② Magnum, P.I.
④ Best of Carson
⑤ Current Affair
⑦ Nightline
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓢ **Movie:** Mad Max Beyond Thunderdome

11:35
Ⓗ Sisters in the Name of Love

12 MIDNIGHT
⑤ Mission: Impossible
⑦ Headline Chasers
⑨ Hangin' In
⑪ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** High School Confidential!
Ⓦ **Movie:** L'Amour

12:30
④ David Letterman
⑦ Eye on Hollywood
⑨ Bizarre

12:35
Ⓗ **Movie:** Terminal Choice

12:40
② **Movie:** Mission to Glory (1979). Richard Egan.

1:00
⑤ Comedy Tonight
⑦ **Movie:** The 300 Spartans (1962). Richard Egan.
⑨ Merv Griffin Show
⑪ Comedy Break

1:15
Ⓦ **Movie:** Best Defense

1:25
Ⓢ **Movie:** Hot Resort

1:30
④ ⑪ News
⑤ Naked City

2:00
② News
④ Price Is Right
⑨ **Movie:** Return to Boggy Creek (1977). Dawn Wells.
⑪ Christian Children's Fund

2:20
Ⓗ **Movie:** Midnight Express

2:30
④ Ben Casey
[illegible] **Movie:** Sasquatch (1976). George Lauris. Semi-documentary about an expedition searching for "Bigfoot" that contains "authentic" footage of the monster; if you believe this one, we've got some swamp land to show you!
⑪ Life and Times of Grizzly Adams

2:55
Ⓢ **Movie:** Deathstalker

3:00
Ⓦ **Movie:** Private Resort

3:30
④ Ben Casey
⑪ **Movie:** The Last Voyage (1960). Robert Stack.

4:00
⑨ Joe Franklin Show

4:15
Ⓢ **Movie:** Love Child

4:25
Ⓗ **Movie:** The Woman in Red (cc)

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

TUE., JULY 29

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** Steel
Ⓢ The Other Facts of Life

6:15
Ⓦ **Movie:** The Last Starfighter

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H

❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report
🅢 Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Simon & Simon
❹ A-Team
❺ **Movie:** Them! (1954). James Whitmore. Top-notch science-fiction thriller about strange giant ants that appear in the Mojave Desert; solid cast and interesting screenplay.
❼ Who's the Boss? (cc)
❾ News
⓫ The Jeffersons
㉑ Nature (cc)
㉛ Video Music Box
🅗 **Movie:** The Bay Boy
🅝 **Movie:** Oskar Schindler
🅢 **Movie:** Footloose (cc)
🅦 **Movie:** Nighthawks

8:30
❼ Growing Pains (cc)
❾ Family Feud
⓫ **Baseball:** Yankees vs. Milwaukee (concludes at 10:30)
⓭ Innovation

9:00
❷ Magnum, P.I.
❹ Hunter
❼ Moonlighting (cc)
❾ **Movie:** Exodus (1960). Part II. Paul Newman, Eva Marie Saint. (Part I, Mon., July 28 at 9 p.m.)
⓭ Nova
㉑ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉛ Mystery!: Agatha Christie's Crime I (cc)

10:00
❷ The Equalizer
❹ 1986
❺ News
❼ Spenser: For Hire (cc)
⓭ The Spanish Civil War
㉑ The Sandbaggers
㉛ Presente
🅗 Half a Lifetime (cc)
🅝 **Movie:** The Confession
🅢 Aretha!
🅦 **Movie:** Malibu Express

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Hangin' In
⓭ Intercom
㉑ Bless Me Father
🅗 **Movie:** Love Child
🅢 **Movie:** Prizzi's Honor (cc)

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
🅦 **Movie:** Hot Pursuit

12 MIDNIGHT
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Austin City Limits
㉑ Long Island Report

12:30
❹ David Letterman
❼ Eye on Hollywood
🅝 The Ties That Bind

12:40
❷ **Movie:** Silent Sentence (1974). Jack Elam.
🅗 **Movie:** Over the Brooklyn Bridge

1:00
❺ Comedy Tonight
❼ **Movie:** The Resurrection of Zachary Wheeler (1971). Angie Dickinson.
❾ Joe Franklin Show
⓫ Comedy Break
🅦 **Movie:** Over the Brooklyn Bridge

1:25
🅝 **Movie:** A Man When He Is a Man

1:30
❹ ⓫ News
❺ Naked City

1:50
🅢 Garry Shandling

2:00
❷ News
❹ Price Is Right
❾ **Movie:** Cosmos: War of the Planets (1978). John Richardson.
⓫ Kung Fu

2:15
🅢 **Movie:** Into the Night

2:30
❹ Ben Casey
❺ **Movie:** Goodbye Franklin High (1978). Lane Caudell.
🅗 **Movie:** Night Patrol

3:00
⓫ **Movie:** One on One (1977). Robby Benson.
🅦 **Movie:** The Last Starfighter

3:30
❹ Ben Casey

4:00
❾ Joe Franklin Show
🅗 **Movie:** The Bay Boy

4:15
🅢 To Set Our House in Order

4:30
❹ Here's Lucy

4:45
🅢 A Man From Button Willow

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

Weekend, July 26–27

SAT., JULY 26

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma Show
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ Lorne Greene's New Wilderness
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅢 **Movie:** Iceman

7:00
❹ Hickory Hideout
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Mask
🅗 **Movie:** Protocol (cc)

7:30
❷ Kidsworld
❹ Cliffwood Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Mask

8:00
❷ The Wuzzles
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons (cc)
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World

8:30
❷ Berenstain Bears
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ FTV
⓭ Wall Street Week
🅢 **Movie:** The Invisible Boy

9:00
❷ Jim Henson's Muppets, Babies, and Monsters
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ BJ and the Bear
⓫ **Movie:** Charlie Chan in the Trap (1946). Sidney Toler.
⓭ Washington Week in Review (cc)
🅗 The Wild Summer
🅦 **Movie:** The Secret of NIMH

9:30
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Wonder Woman
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓭ The Hurt That Does Not Show
㉛ Body Electric
🅗 **Movie:** Starman (cc)
🅢 **Movie:** Topper

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ Puttin' On the Hits
㉛ Reading Rainbow
🅦 **Movie:** The Last Starfighter

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Johnny Firecloud (1979). Ralph Meeker. Modest fare about a modern Indian who goes on an ancient warpath when the persecution of his people reawakens his sense of identity.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Dungeon and Dragons
❹ Kidd Video
❼ Galactic Guardians (cc)
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ Wrestling
⓭ New Jersey Summerfare
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅗 **Movie:** Trancers (cc)
🅢 **Movie:** Tex

12:15
🅦 **Movie:** Sinbad the Sailor

12:30
❷ Charlie Brown and Snoopy Show
❹ Spiderman and His Amazing Friends
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ Ben Casey
❺ **Movie:** The UFO Incident (1975). James Earl Jones.
❾ **Movie:** Centennial (1985). Richard Chamberlain, Robert Conrad. (concludes at 5)
⓫ **Movie:** Piranha II—The Spawning (1981).
⓭ The Spanish Civil War
㉑ Kathy's Kitchen
㉛ Heart of the Dragon

1:30
❷ **Special:** The Boston Pops (concludes at 3)
❼ New York Hot Tracks
㉑ Frugal Gourmet
🅗 **Movie:** Steel

2:00
❹ Baseball Pre-game
⓭ American Masters
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅢 **Movie:** Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)

2:15
❹ **Baseball:** San Diego vs. St. Louis or Chicago White Sox vs. Baltimore (concludes at 5)
🅦 **Movie:** The River Rat

2:30
❼ Hollywood Close-up
㉑ Magic of Oil Painting

3:00
❷ **Golf:** Buick Open
❺ **Movie:** Unbeatable Dragon (1975)
❼ **Movie:** Comanche Territory (1950). Maureen O'Hara.
⓫ Star Games
⓭ Bodywatch: Fighting Fat (cc)
㉑ Cats & Dogs (cc)
🅢 **Movie:** Mae West

3:30
⓭ Innovation
㉑ Motorweek
🅗 Video Jukebox

4:00
⓫ Dance Fever
⓭ The Great Space Race
㉑ Rod and Reel
㉛ World Chronicle
🅗 **Movie:** Mask (cc)
🅦 **Movie:** Phar Lap

4:30
❼ Wide World of Sports
⓫ Puttin' On the Hits
㉑ This Old House (cc)
㉛ Cambridge Forum

5:00
❷ International Race of Champions
❹ Super Chargers
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Water, Birth, the Planet Earth
㉑ German Professional Soccer
㉛ All About TV
🅢 **Movie:** Iceman

5:30
❹ Exciting World of Speed and Beauty
㉛ Cityscope

5:45
🅦 **Movie:** Mask

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now?
❾ Wrestling
⓫ Star Trek
⓭ National Audubon Society Special: Condor
㉑ Innovation
㉛ Modern Maturity
🅗 **Movie:** *Protocol* (cc)

6:30
❷ ❹ ❼ News
❺ Small Wonder
㉑ Bodywatch
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature
㉛ Ask Congress
🅢 *Aretha!*

7:30
❷ Up Front With Stacey Keach
❹ Fight Back
❺ Ted Knight Show
❼ **Special:** Families
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One

8:00
❷ **Pilot:** We're Putting on the Ritz
❹ Facts of Life
❺ **Movie:** Bataan (1943). Robert Taylor.
❼ Different Strokes
❾ **Movie:** The Miracle Worker (1962). Anne Bancroft, Patty Duke. Academy Award–winning performances by Bancroft and Duke in this memorable film about the training of the blind and deaf Helen Keller; a stunning, must-see film.
⓫ **Movie:** The Sting (1973). Robert Redford, Paul Newman. Newman and Redford are marvelous in this exciting caper of two con men operating in 1930s Chicago; fast-paced, great Scott Joplin music, and outstanding comedy; winner of seven Academy Awards including Best Picture.
⓭ The Great Space Race
㉑ Good Neighbors
㉛ *Tonight at Ferlinghetti*
🅗 **Movie:** Starman (cc)
🅢 **Movie:** Beverly Hills Cop (cc)
🅦 **Movie:** The Last Starfighter

8:05
🅝 **Movie:** Man of Flowers

8:30
❹ 227
❼ Benson
㉑ Bless Me Father
㉛ Looking East

9:00
❷ **Movie:** Stormin' Home (1985). Gil Gerard.
❹ Golden Girls
❼ **Movie:** Wanda Nevada (1979). Peter Fonda, Brooke Shields.
⓭ Mystery!: Shades of Darkness
㉑ Yes Minister
㉛ Hello Jerusalem

9:30
❹ Me and Mrs. C
㉑ Butterflies

10:00
❹ Remington Steele
❺ News
❾ Wrestling
⓭ Film on Film: Roger Corman
㉑ **Movie:** Every Night at Eight (1935). Alice Faye.
㉛ Alive From Off Center (Part IV)
🅗 Robert Klein on Broadway
🅝 **Movie:** Straight Through the Heart
🅢 Garry Shandling Alone in Las Vegas
🅦 **Movie:** Lifeforce

10:30
❺ Black News
⓫ News
㉛ A. B. Guthrie's Vanishing Paradise

11:00
❷ ❹ ❼ News
❺ **Movie:** The Big Country (1958). Gregory Peck, Burl Ives. Super

Western about a man who arrives to marry a rancher's daughter and becomes involved in a duel over water rights; top-notch production with an Oscar-winning performance by Ives as the patriarch.
❾ Jackie Gleason Show
⓫ Tales of the Darkside
⓭ **Movie:** The Devil-Doll (1936). Lionel Barrymore.
Ⓗ **Movie:** Nightmare on Elm Street
Ⓢ The Frantics

11:30
❹ Saturday Night Live
❼ News
❾ **Movie:** The Werewolf of Washington (1973). Dean Stockwell. Silly film about a presidential aide in Washington who is changed into a werewolf; a real "howl!"
⓫ The Honeymooners
㉑ Comedy Tonight V
Ⓢ **Movie:** The Final Terror

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Harry & Son (1984). Paul Newman.
Ⓦ **Movie:** Sex-a-Vision

12 MIDNIGHT
⓫ Dempsey & Makepeace
㉑ Alive From Off Center
Ⓝ **Movie:** The Cars That Eat People

12:35
Ⓗ **Movie:** Body Double (cc)

12:45
❷ **Movie:** Secrets of a Psychiatrist (1971). Roy Thinnes.

1:00
❹ Ghost Story
⓫ Twilight Zone
Ⓢ **Movie:** Prizzi's Honor
Ⓦ **Movie:** Sinbad the Sailor

1:30
❾ **Movie:** Russian Roulette (1975). George Segal.
⓫ News

2:00
❹ Super Rock
⓫ At the Movies

2:05
❺ **Movie:** Slaughter of the Vampires (1962). William Brandy.
❼ **Movie:** Checkered Flag or Crash (1977). Susan Sarandon.

2:30
⓫ **Movie:** Sands of the Kalahari (1965). Stanley Baker, Stuart Whitman.

2:35
Ⓗ **Movie:** Girls of the White Orchid

2:47
❷ News

3:00
❹ This Week in Country Music
Ⓦ **Movie:** Mask

3:15
Ⓢ **Movie:** Beverly Hills Cop (cc)

3:30
❹ **Movie:** Dick Tracy vs. Cueball (1946). Morgan Conway.
❾ **Movie:** Thunder Over the Plains (1953). Lex Barker.

3:32
❷ **Movie:** Double Indemnity (1973). Richard Crenna.

4:15
Ⓗ **Movie:** Love Child

4:30
⓫ One Step Beyond

5:00
❷ **Movie:** The Victim (1972). Elizabeth Montgomery.
❾ News
⓫ One Step Beyond

5:05
Ⓢ Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)

5:30
⓫ News

SUN., JULY 27

6:00
❺ Black News
❾ In Depth
⓫ Insight
Ⓗ **Movie:** Cannonball Run II (cc)
Ⓢ Once Upon a Midnight Dreary

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour
Ⓢ Home From Far

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Hispanic Horizons
⓭ Sesame Street (cc)
Ⓢ A Private Campaign That Failed

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ News
⓫ Ever Increasing Faith
Ⓗ Fraggle Rock (cc)

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
Ⓗ Fraggle Rock (cc)

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature of Things
Ⓗ **Movie:** Ghostbusters
Ⓢ **Movie:** The River Rat
Ⓦ **Movie:** Man's Castle

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem

10:00
❹ Essence
❺ **Movie:** Bowery Buckaroo (1940). Leo Gorcey, Huntz Hall.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
㉑ International TV

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma Show
⓫ FTV
⓭ 3-2-1 Contact (cc)
㉑ Little Mike
Ⓗ **Movie:** The Deep
Ⓢ **Movie:** Dreamscape
Ⓦ **Movie:** The Ex–Mrs. Bradford

11:15
❺ **Movie:** Tarzan and the Lost Safari (1957). Gordon Scott.

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** Who Done It? (1942). Bud Abbott, Lou Costello. Two radio writers pose as detectives when the network's president is murdered; one of the duo's best comedies.
⓭ Soapbox: College Pressures
㉑ Tony Brown's Journal

12 NOON
❷ Sports Sunday
❹ McLaughlin Group
❾ Hour of Power
⓭ Capitol Journal
㉑ Wall Street Week

12:30
❹ Today in New York
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** Dr. Kildare's Strange Case (1943). Lew Ayres.

1:00
❷ **Racing:** Talladega 500 (concludes at 4:30)
❹ Ben Casey
❺ **Movie:** Conquest of the Planet of the Apes (1972). Roddy McDowall.
❼ Like It Is
❾ Burns and Allen
⓫ This Week in Baseball
⓭ Firing Line
Ⓗ **Movie:** Streets of Fire
Ⓢ **Movie:** In Which We Serve
Ⓦ **Movie:** Cloak & Dagger

1:30
❾ Greats of the Game
⓫ **Baseball:** Yankees vs. Toronto (concludes at 4:30)

2:00
❹ 20th Annual Music City News Country Awards
❼ Ebony/Jet Showcase
❾ **Baseball:** Mets vs. Atlanta (concludes at 4:30)
⓭ Great Performances: La Cenerentola (Cinderella)
㉑ Remembering Life
㉛ World TV Presents

2:30
❼ Greatest Sports Legends

2:45
❺ **Movie:** A Man Called Horse (1970). Richard Harris.

3:00
❼ **Racing:** Spring National Drag Race
㉑ European Journal
㉛ Kup's Show
Ⓗ **Movie:** Micki & Maude (cc)
Ⓢ **Movie:** Sword of Valiant
Ⓦ **Movie:** Pale Rider

3:30
㉑ Ask Congress

4:00
❹ Fight Back
❼ **Movie:** Skullduggery (1970). Burt Reynolds.
㉑ Inside Albany
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part III)

4:30
❷ **Golf:** Buick Open (concludes at 6)
❹ Sportsworld
❾ Phil Silvers Show
⓫ Good Times
㉑ Adam Smith's Money World

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Comrades
㉑ Moneymakers V
㉛ Mystery!: Shades of Darkness (Part II)
Ⓗ **Movie:** Cannonball Run II (cc)
Ⓢ **Movie:** The Man With One Red Shoe (cc)
Ⓦ **Movie:** Way Out West

5:30
❹ Exciting World of Speed and Beauty
❼ Burt Reynolds Special
㉑ John McLaughlin: One-on-One

6:00
❷ ❹ ❼ News
❺ **Movie:** Born Innocent (1974). Linda Blair.
❾ S.W.A.T.
⓫ **Movie:** Cat People (1982). Malcolm McDowell.
⓭ Currents: Teens in Turmoil
㉑ Wild America (cc)
㉛ U.S. Nippon Newscope

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review
㉑ Profiles of Nature
Ⓦ **Movie:** The Mysterious Stranger

6:35
Ⓢ It's Showtime

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Summer Classics (cc)
❾ Switch
⓭ Nature of Things
㉑ Austin City Limits
㉛ Japanese Theatre
Ⓗ **Movie:** Ghostbusters
Ⓢ **Movie:** The River Rat

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
❹ Alfred Hitchcock Presents
❺ Star Search
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ National Geographic Special: Creatures of the Mangrove
㉑ **Movie:** The Big Broadcast of 1937 (1936). Jack Benny.
㉛ Odyssey: The Incas
Ⓦ **Movie:** Cloak & Dagger

8:05
Ⓝ **Movie:** The Good Fight

8:30
❾ Face-off

9:00
❷ **Movie:** Missing Children: A Mother's Story (1982)
❹ **Movie:** C.A.T. Squad (1985). Jack Youngblood.
❺ **Special:** The Legend of Kong
❼ **Movie:** For Lovers Only (1982). Deborah Raffin.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Flame Trees of Thika
㉛ Sun Ra: Making a Joyful Noise
Ⓗ **Movie:** Apology (cc)
Ⓢ As Is

9:30
❾ In Depth
㉑ The Moviemakers: The Hollywood Ten

10:00
❺ ⓫ News
❾ In the Black: Keys to Success
⓭ SCTV
㉑ Mystery!: Shades of Darkness (cc)
㉛ Art of Haiti—Out of Darkness
Ⓝ **Movie:** Almost You
Ⓦ **Movie:** Mad Max Beyond Thunderdome

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Christian Science Monitor
⓭ Alive From Off Center
㉛ Tonight at Ferlinghetti
Ⓢ Bizarre '86

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Fawlty Towers
Ⓗ **Movie:** Heaven Help Us
Ⓢ **Movie:** Until September

11:30
❺ Seeing Things
❼ News
❾ Jackie Gleason Show
⓫ The Honeymooners
㉑ Comedy Tonight V

11:45
❷ ❼ Sports
Ⓦ **Movie:** Pale Rider

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Island of Dr. Moreau (1977). Burt Lancaster.
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Alive From Off Center
Ⓝ **Movie:** Soldier of Orange

12:30
❹ Fridays
❺ Naked City

12:45
Ⓢ **Movie:** Dreamscape

12:50
Ⓗ **Movie:** The Rosebud Beach Hotel

1:00
❷ Barnaby Jones
❾ **Movie:** Heroes of Telemark (1965). Kirk Douglas.
⓫ Tales From the Darkside

1:30
❹ **Movie:** The Private Life of Henry VIII (1933). Charles Laughton. Great historical drama chronicling the life of the famous monarch and containing a bravura performance by Laughton and a fine supporting cast; Laughton received the Academy Award for his portrayal.
❺ David Susskind
⓫ News

1:55
❼ **Movie:** The Devil's Eight (1969). Christopher George.

2:00
❷ News
⓫ Star Games

2:15
Ⓗ **Movie:** Lovelines (cc)

2:30
Ⓢ **Movie:** Pale Rider (cc)

3:00
⓫ **Movie:** Gaily, Gaily (1969). Beau Bridges.

3:30
❾ **Movie:** The Raid (1954). Van Heflin.

3:55
Ⓗ **Movie:** The Deep

4:00
❹ Positively Black

4:30
❹ First Estate: Religion in Review
Ⓢ It's Showtime

5:00
❹ ❾ News
⓫ One Step Beyond
Ⓢ **Movie:** Sword of Valiant

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

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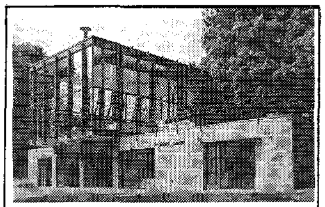

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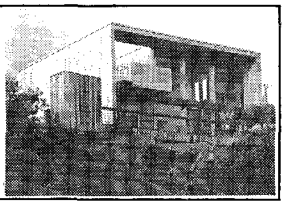

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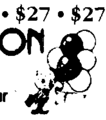

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Big John's Moving Inc.—First class local and long distance moving. All moving supplies sold and delivered. Call for estimate and good free advice. DOT 1906. 528 E. 85th St. 212-734-3300.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

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JERUSALEM MOVING & STORAGE
Professional packing. Free box delivery.
Piano moving! Local and long distance.
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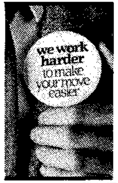
Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. NYC D.O.T. T10303. 212-752-5040.



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- Insured For Your Protection

Local and Long Distance
24 hr Prompt Service
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Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

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NOAH'S ARK MOVING CO. INC.
"We Won't Leave You High & Dry!"
LOW $$. Call & Compare. 212-874-1313.

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Expert moving supplies at lowest prices.
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Mensch Movers Inc.—A smooth move for home or office. Local/long distance. Free on-site estimates. Pro packing, boxes delivered free for do-it-yourselfers. No. T10886. 212-674-5456. 24 hours.

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East Side, West Side, all around the
town since 1900. Storage. DOT 449.
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Celebrity Moving—Rated best in NYC. Same day, superior service. Deluxe full-service storage specialists. MC/Visa. DOT 1866. 212-936-7171, 718-786-1350.

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Metro Movers—"Quality service. Reasonable rates" DOT 1711. 212-674-5357.

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IF YOU'RE LOOKING
For a different mover THIS TIME, you didn't use **Big Apple Moving & Storage** LAST TIME. American Red Ball agent, "The red carpet mover." 92 St. Marks Pl. 212-505-1861. No. 1839. MC/Vi.

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SHLEPPERS. 212-472-3925
"Don't move home without us"
Never a no-show. Storage.
DOT 10138. 16 East 79th Street

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Ask a friend. 212-239-0340.

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Wonderful Massage—Great Midtown location. Appointment only. 212-759-7386.

Little Neck, Queens, L.I.—Relaxation. Shiatsu, Swedish massage. Showers. Private/clean. Appointment only. 3 minutes, exit 32, LIE. 718-224-2544.

LI, 516-796-0700—Mon-Sat, 9am-6pm. Shiatsu/Swedish massage. Bath. Sauna.

Salon Versailles Masseuses
Hotel/residential. MC/VI.
212-371-2713, 212-421-4567

Le Chic—Masseuses. Penthouse, midtown area. Hotel/residential. MC/VI.
212-421-4567, 212-832-8432

Aristocracy East—Studio & residential service. 416 Park Ave So. 212-689-6669.

Park Ave. Superb Massage—Swedish, Shiatsu by well-skilled staff. Mon-Fri. By appointment only. 212-308-2572.

Japanese Health Club—212-307-0666. Message, sauna, steam. Amex accepted.

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Shiatsu/Swedish. Sauna, body shampoo.
7 days, Jericho Tpke, Mineola, LI.

For The Special People!—Be a V.I.P. Enjoy pine bubble bath and massage. Private. Mon-Sat. 212-582-3161.

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Chambers Street Massage—Men and women. Showers, steam and resting rooms. 212-227-4413, 212-619-8010.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services available. 10am-11pm. 212-397-5875.

A Great Massage—Call Dean. East 74th Street location. 212-734-3993.

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GRAMERCY PARK - EXCLUSIVE
Swedish massage by appointment only. International masseuses. Whirlpool available. 212-529-6623.

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New York magazine now has direct telephone lines to its sales representatives in order to serve you better! Call Monday-Friday, 9-5.

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Classified display: 212-880-0736

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Line listings: 212-880-5406
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STRICTLY PERSONALS: 212-880-0732

Closing date for services and real estate: Monday at 5 PM for issue on sale following Monday. Issue date or "cover date" is one week after on-sale date. Telephone orders accepted with credit card only.

CINDI OF LONDON
Swedish massage by appointment only.
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Licensed Masseur For Men—East 50's studio/your hotel. Richard. 212-759-6210.

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Classy European Masseuse
Luxurious surroundings. Hotel/
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ORIENTAL HOUSE
"Perfect Rating" N.Y.'s Premier Men's Magazine. Sauna/Steam
SHIATSU/SWEDISH MASSAGE
ATTENDED BATH
26 E. 23rd St. (2nd flr.) at Madison Ave.
24 **(212) 254-7109** 7
Hours $5 Disc with Ad. Days

Mature Classy Lady—Massage to help you float through your day. Studio/hotel/residential. Call 212-752-5973.

EBONY MASSEUSE
Shiatsu, Swedish, acupressure, sports-oriented, irrigation, deep-heat penetration. **212-529-2996.**

JUN STUDIO
Relaxing Oriental Shiatsu Massage
By Appointment--10am-10pm.
Queens 718-507-7002

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NEW APPLE
JAPANESE HEALTH CLUB
For the finest massage sauna, body shampoo. Total relaxaton. Hotel available.
212-255-0370/1 212-949-4301
103 W. 27th St. (3rd fl) NYC
between 6th & 7th Ave.

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A world of relaxation and the luxury of personal attention.
International masseuses.
Hotel service available. 212-302-1688.

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Peace Of Mind — Massage Service
W. Village location. 212-741-1541.
E. 70's by appointment. 212-744-5633.

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KOBE 56—Japanese Shiatsu
Massage for Men & women, open 7 days
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Relieve Tension - Reduce Stress
Swedish massage by professionals.
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Deep Muscle Therapy—Relieves chronic tension, athletic injuries, stress. Helps you function at your best. Licensed.
Women only. **212-674-6289**

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Mano Matthews—Massage therapist. Studio on W. 73. 212-724-0717, 787-1883

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Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E.73rd, 472-3000

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Premier Printers Of T-Shirts, Corp Gifts In NYC. Also birthdays, private events.
Call Neil at Safian Ent. 212-594-7780.

PETS

Cat-Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

Pet Care Network—See 1986 Yellow Pages, pg 803. No cages. 212-889-0756.

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Candid Child And Family Photography
Done with warmth and spontaneity.
Barry Burns 212-722-8276

Weddings—Candid, relaxed, personal. You keep the negatives. 718-383-8950.

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World Class Female Photographer
As Seen On Phil Donahue
"...Something very special..."
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Free Consultation 212-903-4127.

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Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

One To One Personalized Fitness
23 yrs experience. Westchester & Conn.
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Eye-Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

Effective Professional Resumes—Career counseling. References. 212-744-1186.

SCHOOLS

New York School Of Interior Design
Fall Term Day & Evening Classes Begin
Sept. 22. 155 E. 56th St. 212-753-5365.

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From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

IBM Typing/Word Processing
Letter Quality Print General and legal. Editing, dictaphone. Thea, 212-772-9677.

$12.50 A Month—24 Hour Answering Service. All calls answered with your name. First 100 messages a month free. **Year free service if we put your callers on hold. Voice-link. 212-517-7819.**

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A/V Guidance Systems—718-784-0537

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Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W.12th

Premature Reaction, Impotence—Vaginismous. Cured forever in only one 3 1/2 hour session. 100 percent success. Female PhD., practicing 16 years. Sincere, compassionate, scientific. Gramercy Park area. Call 11am-1pm. 212-689-9717.

Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing, visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3.
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Psychodramatist—With 8 years experience in role-playing and cross-dressing. 212-873-4957.

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SEX PROBLEMS?
IMPOTENCY • FEAR OF INTIMACY
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FREE EVALUATION
- Experienced Psychotherapists
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MIDTOWN LOCATION Medical Supervision
DAILY 11 AM - 7 PM — SAT. 10 AM - 3 PM
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Escapist COMPULSIONS Explored
Gender-change, Colonics, Self-injury
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Sex Therapy—W. 54. Female staff. Medical insurance. 7 days, 10-8. 212-957-1098.

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Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Hypnosis/Psychotherapy—Alcoholism counseling by PhD (20 yrs). 212-581-8020

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Lose 10 lbs Or More, Deerfield Manor Country spa, 90 min/NYC. **717-223-0160.** RD 1, E. Stroudsburg, Pa. 18301.

Weight Loss Guaranteed—*Up to 10-20* pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Ask about our special off-season rates. 26 years in operation. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

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OVERWEIGHT? Medically supervised program helps you lose it all. Easy, safe, no troublesome choices. **212-752-8428.**

RAPID WEIGHT REDUCTION
FDA-approved Garren Edwards gastric bubble. Comprehensive outpatient program. Gastroenterologist-supervised. Call for information and appointment.
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Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

LOSE UP TO 10 LBS. OR MORE—in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Lose Up To 30 lbs. in less than 30 days for about $30 per week, with major *medical insurance coverage. MD & PhD* supervision. Individual or small group.
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Rapid, safe, multi-modal MD directed. Inquire re insurance. Free consultation.
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Chocolate Lovers—Paid volunteers needed. Aroma therapy, experimental approach to reduce desire for chocolate. For more information, 212-475-3008.

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Simply the best Inn
in the Hamptons!
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Get Carried Away—Professionally, anywhere. Large or small jobs. 212-254-5608.

Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

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Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

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4 season resort, located 1 mile from Hunter Mt. summer festivals. **914-636-4989.**

Seton Hotel—144 E. 40 St. (3rd/Lexington). *Best value. Special low, low day* rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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We Have It All To Make Your
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NEWLY DECORATED ROOMS
DELUXE WHIRLPOOL TUB
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INSERTION ORDER
FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks; Real Estate ads $22.25 per line (Flat Rate); Strictly Personal ads $25 per line and $15 for NYM Box Number. Front Page Placement, $50.

As of June 23, 1986, all checks for Strictly Personals must be certified.

Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Name ____________________

Street Address ____________________

City ____________ State ____________ Zip ____________

Home Phone (for our records only) ____________________

Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______ Card Number ____________

Exp. Date ____________ Signature ____________________

Ad copy:

Please place my ad under the following heading ____________________

Please place the following ______ line ad ______ time(s), starting in the ______ issue. (On sale ______.)

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted. **As of June 23, 1986, all checks for Strictly Personals must be certified.**

NEW!
Address Your Response This Way:

Box Number

New York Magazine, (____)
P.O. Box 4600
New York, New York 10163

Green Eyes, Blond Hair, RN—25, Jewish, as attractive on the outside as on the inside. Looking for male, equally attractive on the inside, for serious relationship. Photo/phone. NYM F001.

Mind, Matter, Spirit, Energy—Are the elements of the universe. Mental, physical, spiritual and emotional satisfaction are the ingredients of communication and love. If you are an attractive woman with a good, light sense of humor, who believes as I do, please send photo and response. I am a successful lawyer, 43, 6', blond hair, blue eyes, 185 lbs, athletic and handsome. NYM F015.

A Perfect Mermaid—27, cute, petite, soft brown curly hair and a great body. Toss me a line and maybe I'll bite. Preference given to sailors, scuba divers and personal notes. Phone/photo. NYM E293.

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10, 185, likes exotic auto and P. J. Clarke's. Seeks nonsmoking female who is educated, slim and pretty, 28-34 years old. Photo/note/phone number. NYM S076.

Love To Share—Jewish, male, heterosexual, 26, 5'8", 150 lbs, securities analyst; attractive, unpretentious, sophisticated, animated. Photo, please. NYM E090.

Right Here!—Sincere, pretty, 31-year-old, Jewish female, seeks friendly, warm, Jewish male. Photo/note. NYM E092.

Wanted: One Rare Kindred Spirit—I'm 31, female, cute, kind, hard body—soft heart, high energy, smarts, green eyes, dark hair. Exercise junkie (runner, skiier, hiker). Love beach/country, theater, art, books, smell of pine and sea air. Night owl side likes city clubs, dancing. Warm, honest, strong, sensitive. Seek companionship of fun, secure, cute sweetheart of a guy, 28-35. Hope you don't smoke. Photo/phone/note. NYM S220.

Surprise Package—I'm your Mr. Right, everything you ever imagined and dreamed about. Yours! I was made for you! I'm going to select my Miss Right from the replies I receive. I'm for real! 6', 175 lbs, successful, romantic and ready, willing, and able. All ages invited to respond. Please include note/phone. Bonus points if photo included. NYM S201.

Sophisticated—Nice on the inside, female, 5'7", seeks professional male, 32-40, who is nice, normal, honest, down-to-earth, but can enjoy the finer things in life. Bio/photo. NYM F024.

Unconventional, Attractive Man—35, seeks like-minded, attractive woman, 25-33, to share good times, friendship, and more. Interests include outdoor activities such as hiking and white-water rafting. NJ resident not averse to metro area travel. Photo/phone. NYM F025.

Handsome, Affluent, Jewish Male—University professor, seeks very bright lady to share love of medicine and psychological research. Extra interests in business and real estate. For pleasure, I sing, dance, create electronic music, do sculpture, photography, lift weights, ride bikes, invent exciting yuppie board games. Prefer to meet an MD, JD, MBA, professor or any bright, career lady, 28-35. Friendship OK, but prefer romance. NYM E186.

Bright, Attractive, Black Female—27, seeks marriage-minded male. NYM E292

Beautiful, Classy, Elegant—And alluring, 5'5", slender, brown-eyed sales professional, seeks upbeat, secure and caring mensch, 45-55, for serious relationship. Note/phone. NYM S175.

The Answer Is 50's Hangout—Music, dances. Nostalgic queries to modern traditionalist, 5', blond female, 29. Let the good times roll. NYM S187.

Exceptionally Attractive, Poised—53-year-old, professional woman desires relationship with an articulate, responsible man who values warmth, wit and refinement. NYM K696.

Join Me—On an exciting adventure to seek and enjoy life's many pleasures. I'm 5'11", 170 pounds, youthful executive, widower. Women of all ages invited to reply. Think positive, think us! Note/phone. Bonus if you include photo. NYM E221.

A to Z Gal—Attractive, bright, creative, decent, empathic, fit...zestful. Seeks Jewish, male counterpart, 45-60. NYM E228.

Blond Brit/Tennis Wasp—Slim 45, seeks secure, single male, 45-60. NYM K770.

Elegant Surgeon—A sharp, fun, built, 30's, MD; rich, funny, sexy, handsome. Seeks sensitive, curvaceous, Jewish beauty, tall, feminine, 29 or under, non-smoker, to complete wedding portrait. Note/photo, absolutely essential. NYM F026.

Stimulating Upstate Male—Professional, 6' plus, cultural, athletic, desires accomplished, fun female. Photo. NYM K769.

Handsome Millionaire—62, 5'11", 170, white, Christian male, would like to meet pretty, sexy, shapely, Christian lady in her 40's, to enjoy Manhattan and Atlantic City social life. Current picture/bio/phone. NYM S198.

Widow, Slim, Svelte, Secure—Energetic, 5'8", would like to meet man, 55-65, non-smoker. NYM S199.

Beautiful, Fiery, Brainy Lady—34, who really knows how to listen, inspire, care, exite and make things happen, needs a star with integrity, who made it on his own terms and is ready to thoroughly rock one lady. To 40. NYM K771.

Psychotherapist, Tall, Sensitive—53, home in New England, seeks attractive, intelligent, sensitive woman, 30's-40's. Phone/photo, preferred. NYM S200.

Educated Lass—Attractive, slim, young looks, lucky to have my mom's refreshing common sense and good will. Wish to date one tall, strong, proud, professional, 50's man. Photo/note. NYM S202.

I Can't Believe That I'm Doing This!—But it is difficult to meet attractive, educated, successful men with a sense of humor, while I live tucked away in a Fairfield County gold coast town. This pretty, petite, intelligent, classy, Jewish lady of 44, enjoys theater, movies, dining, exploring, travel and homelife. If you appreciate the better things in life as well as the simple ones and are between 40-53, please drop me a note with phone number. No drugs, motorcycles, camping or Daily News readers. NYM K773.

Sleek, Smart, Sexy—Khaki-eyed, exotic, brunette, white/Christian female, mid-30's, 5'7", 122 lbs, creative professional; seeks witty, worldly, wholesome, professional male, 30-plus, with lean, solid build, personal magnetism and sense of fair play for conversation, culture and companionship. Send photo/phone/note. NYM S203.

Honestly—Pretty, warm, 24, female, professional, Jewish, green eyes, intelligent, great sense of humor and fun-loving, seeks male counterpart (need not have green eyes) for fun times and relationship. Photo/note/phone, please. NYM S204.

Active, Middle-Aged Businessman—With apartments in Manhattan and Palm Beach, Fla. Interested in meeting attractive woman to age 45, free to travel and share in the most pleasurable experiences of a happy relationship. Note/photo/phone. NYM E269.

Wow! 43-Year-Old, Good-Looking—Engineer just woke up! Requires that special, attractive, Christian lady to share all life's joys and laughter with; city, country, ski, as well as great social life. Honest and sincere. Will answer all. NYM F027.

Tennis?—Very pretty, thin and successful editor/writer, Ivy league, 27, 5'5", seeks refined, informally Jewish, Manhattan man, exec or professional, who's willing to play with a beginner. NYM K774.

Down-To-Earth—Bronx, single Jewish male, 40, cute, 5'9", 180 lbs, witty, chubby, kissable. Seeks single Jewish female—slim, cute, same ideals—as best friend, to share hugs, kisses, secrets; lady in public, sexy behind closed doors. Just be yourself, relax. Let's walk, hold hands, laugh, get to know each other and make others wish they had what we have—each other. Write and be yourself—I am. NYM E229.

Pretty, Corporate, Legal Eagle—33, loves travel, tennis, seashore. Seeks secure, Jewish, non-smoker for fun, friendship, romance, future (?). NYM S205.

Motherless Home?—Beautiful, warm, loving, Jewish art teacher desires to become wife, and mother to your infant or young children. NYM K775.

Independent, Daring Female—Artistic, sensitive, professional, attractive, 5'4", skier; desires meeting bright, cultured, ambitious man, 35 plus. NYM K776.

Successful And Sweet—Beautiful, blue-eyed brunette, 5'5", 32, athletic, seeks special man, 28-45, to share laughs, hugs and future plans. Photo. NYM K777.

Warm, Divorced Gentleman, 60—Looking great with a good sense of humor. Would like to share dinner, theater and good company with a pretty, slim lady, 40-50. A nice relationship could grow from meeting two days a week. Photo/phone/note. NYM E231.

Successful Executive—PhD, early 40's, Ivy background, asks whether there is a slim, attractive, Christian lady, 29-35, 5'8" or less, interested in sharing the finer things in life. Prefer professional with her own career. Photo/bio essential. NYM K772.

Very Pretty, Confident Professional—31, 5'4", 113 lbs, slightly offbeat humor, intelligent, seeks similar, handsome, NY/NJ man, 26-40. Photo, please. NYM K778

Jean Simmons Of Spartacus—5'3", 107, 30's, shapely, Masters degree. Speaks French, Spanish, German, Russian and piano. Sews and swims, seeks sparkling, successful male to ignite a warm and vivacious personality. Photo? NYM K779.

What Distinguishes Me—From the rest of these sexy, sensitive, successful men? A Woody Allen wit, Mark Harmon smile, and Robert Culp jaw. I'm 32, 5'8", Jewish, seeking a petite, intelligent and adorable woman, 21-30, to love and honor. Note/photo. NYM S216.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Exceptionally Bright—Pretty CPA, seeks intelligent, attractive, professional man, 40-plus, I can count on. NYM K796.

Lithe, Softly Beautiful—Wellesley grad, 35, who loves Italian cafes and contemporary art, seeks Ivy-educated accomplished man for theater, movies, quiet evenings. NYM S217.

Successful Ivy League Professional—35, attractive, loving, athletic; enjoys books, films, music, fun, conversation. Desires wife, children. Photo/phone. NYM E254.

To Let: Nice Vacancy—Career is not enough for this good-looking psychologist, ex-rock singer. Very good sense of humor, slim, 40, 5'10". Seeks slim, 30-39, pretty woman for sharing, friendship, romance (?). Phone/photo, a must; will exchange. NYM E255.

Pretty, Blue-Eyed, Natural Blond, 35—Creative, emotionally accessible, intelligent, Jewish, theatrical manager/producer/director; seeks conscious, successful, responsible, loving male (32-45), who enjoys life; children OK. Photo. NYM E256

Sophisticated, Classy—Yet down-to-earth, modern yet traditional, attractive, petite, professional, single brunette with sparkling eyes and ready smile, Italian descent, Bergen County; looking for a quality man, 35-45, masculine good looks, at ease in a tux or jeans, well-adjusted, happy, college-educated, articulate, caring, who enjoys champagne brunches, walks, art museums, movies, travel, the theater, and pampering. Photo and phone, please. NYM E257.

Moral Character—Is something that is important to me. You should be a woman who has a strong self-image that you are proud of, coupled with the courage necessary to act in a manner that confirms and reflects the values you believe in. You are also hopefully very intelligent (graduate degree preferable), athletic (hopefully work out intensely several times a week), robust, sensual, affectionate, tall (5'6" or taller), willowy, toned, healthy, strikingly attractive in a wholesome way (could model if you wanted to), youthful (26 to 34 years old) and desirous of a serious, long-term relationship. I am an Ivy-educated (MBA) male real estate entrepreneur who tries not to take himself to too seriously. I have my own real estate investment firm and teach real estate finance at a NYC Graduate School. I work-out every day, participate vigorously in various athletic endeavors like skiing, tennis, etc., and am healthy, do not smoke or use recreational drugs. 6'4", 200 lbs., legally divorced and try to be a sensual, affectionate companion in keeping with my Italian heritage. I like to feel that I am attractive and have a lighthearted, youthful outlook. Please send bio, photo-a must, and phone number. NYM S227.

Sexy, Slim, Successful—Very pretty, bright, warm, green-eyed blond, seeks Jewish male, 33-42. Photo. NYM S209.

Handsome Jewish Guy—CPA, 28, 6'2", blond, seeks sincere relationship with pretty, affectionate, shapely Jewish woman, 21-30. Bio/phone/photo. NYM S213.

Dramatic, Earthy, Sensual, Erratic—And interesting. An accurate reflection of my life. I seek male, 35-55. NYM E234.

You Can't Always Get—What you want; but here's one time you can. I'm a beautiful, sexy, sensitive, intelligent, Jewish woman of 32, with a fabulous sense of humor who knows what she wants out of life. If you're 30-38, very good-looking, successful, athletic, intelligent, witty, with a warm personality, then I think it's time we met. Photo/phone/note, a must for reply. NYM K782.

Flight Attendant Wanted—Secure, semi-retired, Italian male, 43, 6', trim, MBA. Lover of sea, travel. Living NYC/Caribbean. Serious relationship. Race, location—unimportant. Photo. NYM S210.

Sense Of Sensibility—Lady doctor, 31, attractive, Jewish, single, seeks accomplished fellow, 30-ish, who is warm - perhaps funny. NYM K783.

Have Your Cake And Eat It Too—Best of both worlds. Upstate farmer, 35, seeks female, 25-40, who enjoys city working and the simple country life. NYM K784.

Handsome, Fit NJ Male—6', 29 yrs, 180 lbs, trim body. Seeks intimate relations with female lover - slender, sexy and playful nature. NYM S211.

Meet My Cats—Cute, not boring, blue-eyed male, 38, 5'11", 180 lbs, seeks sensuous lady for romance. NYM K785.

Attractive Connecticut Male—36, attorney, Jewish, warm and sensitive, good sense of humor, non-smoking. Enjoys dining and dancing, attending concerts, good conversation, tradition, and just sharing. Seeks lasting relationship with slim and pretty Jewish female, 26-33, with compatible qualities. Note/phone/photo, please. NYM E232.

Single Female, 27—Who enjoys most rock bands, NY Mets and into fitness, seeks Jewish male, 27-35, for serious relationship. Send note/photo. NYM S212.

Black American Princess—MBA, 28, successful, seeks affluent, attractive, intelligent gentleman, 28-38. Photo/phone. NYM E233.

Black Male, 45, Talented, Handsome—Slim, verbal, accomplished journalist, in need of some loving care. Can give as well as take. Seeks a woman with an open mind. Race - unimportant. Photo, please. NYM E237.

Regular Guy Wanted—By beautiful, sexy, very tall, healthy, exciting, successful brunette (29). Seeking sweetheart and friend to match wits, share memories, create sparks. Note/photo. NYM E240.

Chic, Slim, Lady Pilot—45, seeks single, Manhattan man, 40-55. NYM E241.

Extraordinary Gentleman—Corporate owner, very selective, intelligent, handsome, athletic, high energy, self-confident, Wasp, young 45, honest, good sense of humor, extremely fit, 6'1", loves kids. Seeks bright, slender, energetic, 28-39, very attractive, athletic, over 5'6", non-smoking, slightly zany lady to romance and share the niceties this world offers. Send brief bio/phone. Photo, a must. NYM K788.

Attractive Jewish Attorney—Male, 6', blond, blue eyes, seeking woman, 25-34, who is attractive, caring, affectionate, sincere and non-smoking, who enjoys restaurants, theater, movies, traveling, sports and music. Phone. NYM K790.

Hamptons Professional—29-year-old, single white male, 6'3", thin, good-looking, caring, thoughtful, sense of humor, romantic, successful. Seeks very attractive, slim, caring woman, 21-30. Must love the ocean, champagne, dining out, romance and togetherness. Send photo/phone. NYM E242.

Very Attractive Central NJ Woman—Brunette, 5'8", 38 (looks 30), computer professional. Seeks intelligent, principled gentleman. NYM E247.

Real Together Guy—Unusually successful, 5'10", trim, urban/country residences. Would like to make a beautiful, 35 and older, educated, trim lady happy. Marriage, family too. Photo. NYM E244.

Matchless Marlboro Man—Still missing matching Virginia Slims Ms. He: 6'4", 44, Jewish. Got a match? NYM K789.

Kind Devoted Attractive—Bright professional lady, 26, seeks warm, stable, caring, lively, professional male, 25-40, for a lasting romance. Note/photo. NYM E245

Join Me For Summer In The City—This attractive, 31-year-old, Jewish female is wild about New York (all seasons), the arts, sports, fine wines and ice cream. If you are a personable, emotionally stable male with a good sense of humor, let's share the joys of New York. NYM E246

Well, Here Goes!—I'm an attractive, Jewish, intelligent, amusing, occasionally goofy, 31-year-old woman, whose loves include rock and roll, movies, having adventures, sports, romance and Chinese food. You're a warm, witty man, aged 25-45, with a sense of fun and an unjaded, fairly mellow, untrendy approach to life. Note/photo? Charm me! NYM K791.

Romantic, Natural, Playful—Beautiful, blond, Jewish woman, 31, professional, hooked on classical and jazz; seeks sexy, Jewish man, confident, warm, non-smoker who laughs easily and desires marriage and family. NYM S214.

Tired Of The Singles Ad Scene?—Let's go for a drink. Successful cabinetmaker, 41, Jewish, 6', into good food, movies, music, motorcycles, running, hugs, and not smoking, is looking for an independent, real, successful woman to share a special relationship. Slightly skewed sense of humor a big asset. NYM E236.

Successful, Self-Employed Gentleman—25, would like to meet a nice lady to share good times and a lasting romance. Photo/phone/note. NYM S215.

Green-Eyed Beauty—European, Jewish, 43, 5'7", sexy, brainy writer. Passionate, compassionate, funny, playful, athletic. Loves puns, arts, nature, good men. Seeks one: caring, fit, successful, worldly, articulate, principled, droll. NYM E249.

Warm, Sensitive, Good-Looking—Jewish guy, 6'2", age 25. Soon to be a lawyer. I have a good capacity to enjoy life. I am intelligent, athletic, and like the outdoors. Looking forward to meeting a 21-28-year-old female who is attractive, athletic, bright and has a good sense of humor. Photo and an interesting response are appreciated. NYM K792.

Charming, Urbane, Male Executive—Ealy 40's, knows quality and class. Seeks counterpart for sharing sensuous romance, fun, joys together. Photo/phone. NYM E252.

A Man For All Seasons—Ageless, financially stable, seeks mature, petite lady of quality - to share concerts, ballet, opera, socials with friends and possibly his apartment on Hudson. Sense of humor, essential. Photo/phone. NYM K793.

Emotionally Alive Man—Would love to meet a very smart, gentle and slender woman in her 30's. I am a tall, lean Wasp with blue eyes and a warm smile. MIT, Harvard MBA, etc. Investor, former shrink, author. Very youthful 47, playful spirit, square values, liberal soul. Please send note/photo to NYM E250.

Selected As One Of America's—Most eligible bachelors, is still single and unattached. I'm 35, Italian and American Indian, a former member of the US Olympic Ski Team, very athletic, cultural, intellectual, successful, sensitive, witty, romantic, very sincere, 100% honest with solid values. You are 25-40, mature, caring and consider yourself very special. You are looking for commitment and a one-to-one relationship. Let's make this summer very special for both of us. Bio/phone/photo optional. NYM E235.

Sagittarian Male, 35—Long blond hair, blue-green eyes, 6', 175 lbs, athletic and built hard, good-looking, successful, rich, hard-working, honest. Beliefs are in witches and faeries; my interests are in skiing, scubadiving, flying and photography, however, I can occasionally be found on a beach, tennis court, tree or mountain summit. My dislikes are discos, parties, modern religions, IQ's below 130, anything trendy. Please be 18-35, 5'7" or above, model-like physical appearance without forked-tongue. Blessed be my Darling and photo a must. Note/phone. NYM E259.

6 Rooms On River—Harbor handsome entrepreneur. Ivy, arty, amiable, sportive 42. To share views with pretty, disarming, slim, accomplished, non-smoking woman, 20's-30's, firm of mind and body. Letter/photo, a must. NYM K797.

Sparkling Smile—Gentle, supportive, financially secure, handsome, athletic, very normal, 5'10", male, 30, seeks happy, affectionate, intelligent, career-minded, Jewish woman, 26-32, for lasting relationship. NYM K798.

Bright Female MD—31, Jewish, serious but playful, attractive, values friends. Enjoys quiet times, music, literature, movies, dancing, canoeing. Seeks an intelligent, caring man (30's-early 40's) with sense of humor, integrity, success in a professional/academic field and desire for marriage and family. No smoking or drugs. Note/phone. NYM E262.

Tycoon - Internationally Known—Sports, art, antiques, country travel. You are a fun, together, earthy female. Photo/phone/bio. NYM E263.

All-American Catholic Lady—31, looking for Mr. Right to fulfill lifetime dream of happiness. If you are to make this dream come true, send bio/photo/phone. NYM K804.

Attractive, Very Successful Male—Jewish, 5'7", 31, enjoys all aspects of life. Seeks attractive female in her 20's to share what the world has to offer. Photo/note, preferred. NYM E264.

Dr. On Call—Adorable, playful, kind, 35, seeks cute female. Photo. NYM S240.

STRICTLY PERSONALS

One Of NY's Outstanding Bachelors—Well-known attorney, 50, sincere, sensitive, attractive, athletic. Seeks female professional, Jewish, beautiful, no makeup, Long Islanders, or gum chewers, 35-45. Photo/note, please. NYM K786.

Divorced Jewish Male—43, would like to meet someone who wants married life. I love shows, children and I am very funny. Try it, you may like it! NYM E239.

Admirable Admiral—If you are pretty beyond a reasonable doubt, almost happy, and appreciate the finer things in life while realizing that no one really deserves them, welcome aboard. I am an attractive, 37-year-old, Jewish attorney, seeking life beyond the Bermuda Triangle. Photo/bio, please. NYM K787.

60's-Minded—37-year-old, professional, divorced woman, stable and independent, seeks similar qualities in an attractive male who knows what he wants and usually gets it. Dylan/motorcycles/museums/ margaritas, invited. Photo/phone, appreciated. NYM K799.

Do You Like—Sailing, camping, dining out? Pretty, warm, multifaceted female, 31, would like to meet nice, eligible guy. Bio/phone/photo, a plus. NYM E261.

Free-Spirited Woman—29-year-old, professional, single, multilingual, public health-minded, third world traveler, who seeks attractive, non-traditional man with similar interests, for internal/external exploration. Photo, optional. NYM K800.

Curious, Curvaceous, Creative—Mid 30's, very pretty, blond Manhattanite, slender yet curvaceous, president of well-known Madison Avenue company, with interests that range from cooking to Camus. Seeks earthy yet sophisticated man, 38 plus, financially secure, not afraid of adventure and the unknown. Note/photo/phone. NYM K801.

Successful Businessman—Manhattan/Westchester/Ct, divorced, early 50's, happy with life. Seeks slender, uninhibited woman under 5'5", between 30-42; for enjoyable times, no problems, just pleasure. Photo/note/phone. NYM K802.

Successful TV Professional—34, Manhattanite, seeks professional woman, 27-36, non-smoker, for romantic relationship. Note/phone. NYM S218.

Hello! Anyone Out There?—Warm, friendly, foreign, Jewish female, 33. Seeks caring, intelligent mensch with sense of humor and adventure, 30-40. Ah yes, I'm also attractive. NYM K805.

Pretty, Blond Female—Jewish, 38, PhD, enjoys good music, champagne, walks on the beach. I am warm, caring, creative and looking for a man, 36-48, with equal attributes. Photo/phone. NYM E267.

Add To Your Good Life—I am a baal tshuva, professional, with travel, arts, holistic interests. If you are male, 50-ish, intrigued, let's explore. NYM E268.

Transplanted Englishwoman, 25—5'4", fair, blue eyes, seeks warm, romantic, non-smoking Wasp to compliment the artist and adventuress in her soul. Letter/photo, please. NYM K809.

Let's Do Lunch—Midtown. He: 32. She: 25 plus/hungry. Note/photo. NYM E270.

Sensitive, Jewish Man—Professional, attractive, early 40's. Financially secure. Enjoys moderate exercise, dancing Japanese food, classical and jazz music. Country weekends as well as city activities. If you are an attractive, Jewish woman to mid-30's, cultured, down-to-earth, nonsmoker with a sense of humor and wish to meet someone whose interests can be romantic and sincere, please respond. Photo, optional. NYM S219.

Gracefully Slender, Sparkling—Jewish woman, 5'9", 39, seeks non-smoking Jewish man to share lifetime of good humor, books, theater, music. NYM E266.

Ads Only Work-If You Are Honest—If you are seeking an attractive professional lady, 30, zaftig in NJ for forever, be zany and RSVP. NYM S222.

Bright, Energetic "sports addict"—30, 5'6", blond, green eyes, seeks tall, athletic, non-smoking male with wit, warmth and well-worn sneakers. NYC or Westchester. Photo. NYM K808.

Renoir/Ashtoret Type—Mediterranean warmth, soprano, 30's, with resonance and brains, seeks music-oriented mensch for serious relationship. NYM S223.

Brooklyn-Based, Manhattan-Loving—52-year-old, happy, 5'3", slim, pleasing to look at, bright Jewish woman, seeks comparable male companion for sharing concerts, theater, museums, long walks, talks and warmth. NYM E271.

Bright, Sexy, Intelligent—Witty, warm, pretty Wall Streeter, 29, Jewish, 5'7", seeks funny, bright male. NYM E272.

New Jersey Attorney—28, Catholic. Enjoys golf, tennis, skiing, movies, NYC. Seeks educated female with a sense of humor. Photo/note. NYM E273.

I'm Not Competitively Glib—So this citified New Englander is a pretty, feminine TV casting agent in her mid-30's, seeking an independent man who might have children, who's into beaches, skiing, movies, laughter and romance. NYM S224.

Starting Life At 40—Attractive Italian-American woman, seeks a man with a conscience and a sense of humor. Write and tell me why you would be a good friend. NYM S225.

Vivaldi, Degas, Love Letters—And architects are the passions of this captivating, petite, blond designer, 32. I have traveled the world in search of a romantic, secure, creative, passionate, urbane man who loves laughter. Non-smoking. Handwritten letter/photo/phone. NYM E274.

No Wimps—Vivacious, 5'7", witty, outgoing, aqua-eyed, Jewish gal, 32. Enjoys, dining, travel, photography, films, sun and surf; seeks tall, sincere, good-looking, fun-loving, unattached guy for a solid relationship. Sense of humor, a must. Photo/phone/note. NYM S226.

Warm, Intelligent, Pretty—Slender woman, looking for compassionate, lovable man (38-50 years), to enjoy dance in America, theater in London, safaris in Africa, in a committed, loving relationship with the possibility of child. Photo/letter, appreciated. NYM E275.

Dark-Haired, Sultry Beauty—Early 30's, athletic, successful, Jewish, great sense of humor, seeks man with similar attributes to share life. Photo/phone. NYM S228.

Romantic English Adventurer—31, 6', 180, hi-tech professional; likes travel, photography, music/concerts, dinner/theatre, cars, supercomputers. Seeks independent, intelligent, slim, fun-loving lady, 25-35. NYM E276.

Very Pretty Woman, 30's—Jewish, sexy, waist-long, brown hair, trim, shapely, green eyes, sensual, feminine, athletic, outdoorsy, successful, professional, very bright. Seeks special, relationship-minded male. Join me in my country house on weekends for sailing, tennis, swimming. Photo/bio/phone, a must. NYM E277.

Take Me Out To The Ball Game—MBA, petite, pretty, 30's, Jewish, enjoys baseball, computers, medicine and more. Wants bright, slim, caring man, 35-43. Catch me at "home". NYM K810.

Marriage-Minded Man—Attractive, warm, sensitive, successful professional (PhD), 46; seeks pretty, slim, upbeat, affectionate, professional woman, 30-38. Photo, appreciated. NYM K811.

Seeking Eclectricity—Jewish doc, 29, with diverse passions: music (Roches to REM to Ravel), film, theater, MOMA, Letterman, cooking and sand in the Sunday Times. Desires female with similar interests for openness to expand horizons together. Photo, helpful. NYM E279.

Established And Professional—Jewish female, seeks an equal male, late 30's-early 40's. Bio/phone. NYM K812.

Feminist Writer/Cartoonist—44, seeks man to cuddle, cook for, joke with. Partial to beards, pot bellies. NYM K813.

Sexy But Shy—Professional woman, 33, seeks that special man (non-smoker), 33-40, who enjoys dancing, fitness, theater, Vermont, romance and more. Would like to meet you while we can still enjoy a concert and picnic in the park. NYM E280.

Roses Are Red—Violets are blue/6'3", 195 lb. professional, wants to meet you/Laughter a must, liking wine is a plus/A dinner, a dance and a chance for some true romance/If you are 25-35, female, pretty, slim, fit. Photo/phone. NYM E282

Physician/Art Dealer—New from Calif, 34, seeks smart lady art lover. NYM S229.

CT Psychologist—33, petite, spunky, seeks professional man, 30-40, who might like Motown, bluegrass, softball, cooking, the beach. NYM E284.

Make Our Days—My erudite, silly/sage, successful, handsome, professional, Jewish male, 36-45. I'm an equal. NYM S230.

Bright, Refined, Personable Lady—Well-spoken, 60's, great sense of humor, loves walking, traveling, reading, music. Seeks Jewish man, 60's or 70's, to share similar tastes. Photo/bio/phone. NYM S231.

Attractive/Appealing—North Shore consultant, seeks successful, confident, 50-ish man, to share and enhance our warm, rich enlightenments! Phone. NYM K816.

Wall Street Beauty—Seeks Jewish professional or successful businessman, 31-47, 5'9" or over, for an exciting and growing relationship. Send photo. NYM E285.

Slender, Attractive, Athletic—MBA, Wasp, 29, looking for romantic, sincere, gentleman with joie de vivre. NYM K817

Professional Man—Seeks woman, 35-50, for companion on weekend escapes. If you enjoy relaxing, let's rendezvous. Note/photo/phone. NYM S233.

Special, Extremely Attractive—And shapely woman, seeks nice-looking, educated, financially secure male, 38-48, who wants to enjoy the beauty in life with a warm and caring female. Phone/photo, if available. NYM K818.

Successful European Businesswoman—Well-traveled, 38, divorced, Jewish, 5'5", brunette with green eyes, seeking warm, honest, caring, affectionate, secure partner to share long walks, quiet evenings at home or nights out on the town. I enjoy tennis, golf, skiing and swimming as well as reading, theater, old movies and cooking. Please be a non-smoker, 40-58, attractive businessman or professional. Send phone/photo/note. NYM S234.

Warm, Attractive, Intelligent Woman—37, 5'6", creative, happy, thoughtful, loyal, enjoys time with friends, literature, exercise, music, baking bread. If you are a perceptive, sensitive, educated, motivated, optimisitc man, 37-45, with good sense of humor, open to the possibility of commitment, please write. NYM E287.

Relationship Desired—35, warm, handsome , physician with two lovely children who is both a homebody and a doer. I am looking to meet a sensitive, insightful, slender, Jewish woman to share feelings. Note/photo. NYM S235.

Scotty, Beam Up:—A naturally attractive, 26-36-year-old, female alien, for your 34-year-old, tall, blue-eyed, Jewish captain. Next voyage, July 28th. She should thrive on affection and spontaneity, love animals and the outdoors and be in "search of" romance, intimacy and a long-term voyage through the stars. Remind Spock of our no-smoking policy and that photos go first class...Kirk out. NYM E288.

Attractive Female Physician—28, 5'9", thin, seeks nice Jewish man, 28-32, professional, lots of interests, few obsessions, and some skepticism about ads, for something with a future. Photo/note. NYM S236.

Ticket To Heaven—Extremely attractive, sexy, educated, classy, elegant, sporty European lady; head-turner, blond, 30. Desires very handsome, tall, successful, intelligent, warm gentleman for fun and love forever. Phone/note/photo, a must. NYM E289.

Looking For The Right Woman—Seeking a bright, Jewish woman, 28-35, preferably over 5'5", a healthy and cheerful person with a good figure, good sense of humor, as well as a good education. Non-smokers only. I am a Jewish professional, 5'10", 160 lbs, physically fit and emotionally secure. I would like to share my future with a lovely wife and children. If you think you are such a woman please write. Photo, if possible. NYM S237.

Very Attractive (I Promise)—5'7", 115, 39, educated, cultured, sexy woman, wants Jewish man, 42-49, professional, tall, thin, etc., for happiness. NYM K820

Renaissance Lady—31, 5', slim, Ivy grad, arts professional with imagination and wit, enjoys classical music, nature. Eager to meet good-looking Jewish guy, 35-45, with compatible interests, for lasting relationship. Letter/photo. NYM E290.

NEW YORK CLASSIFIED

A Very Special NY Woman—Successful, refined, witty, bright, former model, late 40's. Enjoys the arts, travel, sports and life's best. Seeks a very special, dynamic male counterpart of substance and quality. Note/phone. NYM E258.

Handsome, Jewish Attorney—27, 6'1", blue-eyed, charming and witty. Desires a lady who is pretty, slender and intelligent, to share quiet evenings, Broadway shows, classic TV reruns, and a loving relationship. Photo/bio. NYM S206.

***Stop Looking**—Tall, attractive, friendly,* Jewish female; intelligent, creative, enjoys dance, museum, sports, theater. Seeks possible long-term, committed relationship, intelligent and sensitive man, 30's-40's, to share good times. NYM S207

Frisky Female—Trim, pretty, smart with an offbeat sense of humor, dark hair, 5'2", young mid 30's, seeks amusing male (surprise me). But do send photo/note - will reply with same. NYM S208.

Very Pretty JD—32, green-eyed brunette, elegant, charming, fit, seeks Jewish professional to share laughter, love and salubrious Sundays. NYM K781.

Cheerful, Mischievous—Great-looking lady designer seeks highly intelligent, moderately difficult, divinely attractive man around 40 or 50. Let's exchange photos. NYM K822.

Real, Sincere Guy—Good-looking, very successful businessman, 6', 185 lbs, late 40's. Loves life and its challenges; enjoys *walking at the ocean while holding hands* as much as fine dining; popcorn and movies as much as the theater; is seeking a bright, attractive, sincere and - most of all - real woman, between 35-42, to share whatever the future holds. Note/photo/phone. NYM K807.

New Jersey Handsome Man, PhD—42, 5'10", 170, seeks 'love and marriage". NYM S242.

Are You a Petite 28-38—Attractive Gal? Warm, feminine, classy, loves to laugh, non-smoker?—I would love to meet you. Me?—my credentials are: height, 5'4"; weight, 150 lbs; age, 60's; financially, millionaire, great business and income; health, good; hang-ups, none; non-smoker, great personality, love kids, like sports, theater, dining, travel. I have everything but you to share it with. If you can, send recent photo, short bio and phone. Will return photo on request. NYM E248.

I Want To Go Camping—With you this *summer! Handsome, Jewish male,* not tall, 37, seeks attractive, slim, outdoors type woman for adventures under the stars! Photo. NYM E291.

Handsome, 6', College Graduate—Continuing for MBA, 22, into fitness and health, currently in real estate and part time theater reviewer. Not into bar or discos. Seeks attractive woman with style and grace for friendship or relationship. Manhattan resident. Age, no barrier. Photo/phone. NYM S241.

Exceptional Man—Seeks natural woman to keep his knees weak and his back strong. Photo, please. NYM K823.

And She Can Cook Too—Attractive, vivacious, intelligent, 25-year-old female professional, looking for Mr. Right to shower all my affections, home cooking, and tender loving care on. Seeking an attractive, sensitive, 26-40, secure male to share all of this with. Interested in travel, beaches and romance. How about a candlelight dinner with the right person? Photo/phone/note. NYM S221.

Dynamic, Handsome, Jewish—Midwestern male (34), of fit mind and body (great physique - love fitness). Seeks slender, pretty, Jewish female for a lasting relationship and living life to its fullest. I appreciate warmth, romance, sense of humor and adventure and promise you will not be disappointed. Photo. NYM E283.

JD/Musician—Jewish man, 32, 5'8", handsome, slim, fit, seeks very slim, attractive, fit, affectionate, somehow creative Jewish female, non-smoker, 25-30, for relationship. Photo. NYM E260.

Handsome, Successful Businessman—30, 5'8", seeks beautiful, kind, magnetic, unspoiled, Jewish woman, 20-30. Photo, a must/phone/bio. NYM S238.

Wanted: Man 50 Plus—With cancer. Need a loving friend? Try me: bright, pretty lady, has cancer but not daunted. NYM S239.

Fascinating Female—26, Jewish, fun, funny, fabulous-looking, seeks tall, Jewish male whose list of good qualities never ends. NJ/NY. Photo/bio. NYM E295.

Zany, Fun-Loving, Weimaraner—Seeks match for her 5'8", funny, shy, smart, paradoxical owner, interested in warm, joy-loving, professional Jewish gentleman, 36-45, with traditional values, wit, character and desire for relationship, marriage and family. NYM K795.

Sparkling Redhead—47 and still outrageous. Petite female, Jewish, successful. Seeks lively, tall, professional man for lasting relationship. Photo. NYM E253.

Sane Scientist—43, 5'8" and trim, seeks intelligent lady, pretty and perhaps long-haired, for Woody Allen films, opera, Scrabble, other shared pleasures. Note/photo (worth 1000 words) Box 85, South Orange, NJ 07079.

Outrageously Diverse, Yet Modest—Jewish female, 26, attractive, non-smoking/drug-using, independent health professional; athletically, artistically and health oriented, seeking attractive, quality male with similar characteristics to share the years. Photo/phone, please. NYM K821.

I'm A Brooklyn Babe—Dynamic, vivacious redhead, 5'6", loves dancing and dining, prefer men 40-55. NYM K794.

Handsome Engineer—26, 6'2", MBA, Middle Eastern origin, romantic and lonely. Seeks a sincere and slim female to share romance, friendship and New York City events. NYM K815.

Very Attractive, Affluent Widower—Jewish, 6', 190 lbs, seeks very pretty, personable, sincere, bright lady in her mid 50's for a meaningful relationship. Photo, a must/phone number. NYM E298.

Ladies, What Are You Waiting For?—Fort Lee, NJ, Jewish male, 37, 5'9", teach*er, warm, sensitive, sincere, affectionate,* good sense of humor. Enjoy movies, street fairs in NYC, photography, travel, quiet evenings. Photo/bio. NYM E251.

Executive Male—40's, simpatico, good-looking, enjoys sports, music, reading, traveling and long weekends. Looking for that not-so-nice Jewish female. Photo/phone, in exchange for mine. NYM E294

Scuba In Eilat—Or bike in Central Park with this pretty, refined, educated, professional Manhattanite woman, 31, who possesses strong Jewish ideals. You are a focused, genuine, self-aware, cultured, handsome professional mensch, 28-37. Photo appreciated with reply. NYM E297.

ANNOUNCEMENTS

Susan, Ma'am—It's Howard. Where art thou? Write; include phone. NYM E208.

Happy Birthday Kate—All my love, John. P.S. What's for dessert?

Seek Whereabouts—Of Dorothy Seder (nee) Box 165 Scarborough, NY 10510.

Psychologist Seeks Erotic—Correspondence between heterosexual lovers. I'm researching effect on lovers' sexuality, growth, relationship. Confidentiality assured by ethics code. SASE for details, EZ, Box 8181, Pgh 15217.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 567

BY MARY ANN MADDEN

MONLEY, HOLE IN ONE; GOLDEN BEAR, THIRTEEN ON SIXTH

Bloomfield Hills—The A.D.A. announced on July 6 that humans tested as having fewer cavities than some animal subjects. R. P. Monley had only 1; S. Braendel, 4; Sooner the dog, 9; Zippy the chimp, 17; and Golden the bear, 13. Sister Fidelia, D.D.S., stated that honey was fed to . . .

FIRST LADY DRUNK

Savannah—"The gentlemen at our club imbibe quite a bit, and are often quite rowdy," said Colonel H. Boone of this city. "But I have only in my lifetime seen one of our ladies overindulge, and that was during a little party . . ."

HOPE: REFUSE TO ENTERTAIN SERVICEMEN

New York—Actress Hope Lange is chairperson of a national cleanup drive designed to induce celebrities to contribute unwanted articles. Profits will go to the new military recreation center in . . .

Above, misleading leads. Competitors are invited to devise one headline and suitably deflating brief copy to follow.

Results of Competition 564, Keir Dullea, gone tomorrow, in which you were asked for the punned version of a well-known name in a familiar phrase.

Report: Repeats from this comp. and, uh, other familiar sources, some very elderly indeed. And some, of course, not: Alice Faye in love and war. Honi soit qui Mollie Parnis. Ina Claire Day . . . Cher and share alike. I wonder who's Kissinger now. Papa won't Hugh Downs with me. Yes, Willa Cather at the River. Old Soldiers . . . just Faye Dunaway. Alan King's Men. Stuck a feather in Al Capp . . . and called it Mickey Rooney. Carry Nye Back to Old Virginny. Don King Donuts. Dunkin Don Knotts. Helen Hayes no fury. . . . The Bert Lahr did it. Tom Morrow and tomorrow. It Ain't Nece-Sara Lee So. The Mystery of Ed Wynn Drood. Lew Ayres is human. Gather ye rosebuds Willie Mays. On Dean Acheson, Topeka, and the Santa Fe. Yea, tho I walk Rudy Vallee of the shadow of death. . . . Grimm's Fay Wray Tales. Do do do what you done done Don Defore, baby. You Ain't Ben Blue. I Dan Rather be right than president. Frankly, Medea, I don't give a damn. Tippecanoe Ann Tyler too. Laugh Andy Warhol laughs with you . . . Cry and you cry Stallone. Over the Rambo. Ah, Sweet Mr. T. of life. . . . Only the good Cy Young. Madonna done tol' me. Let my Pope Paul go. Allons Jane Fonda la patrie. Neither a borrower nor Allende be. Neither a borrower nor Linda Ellerbee. And they all lived Harper Lee ever after. Please note that on a Keir Dullea you can see forever. If you're looking.

First Prizes of two-year subscriptions to "New York" to:

Sometimes I feel like a mother Lois Chiles.
Patricia Ryan, Ivoryton, Conn.

I may have seen Bette Davis, but I'm still not to be had for the price of a drink—like a salted peanut.
Patrick Angus, N.Y.C.

MariaShriverSchwarzeneggerexpialidocious.
Tim Hanley, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Bill Cullen, bienvenue, welcome.
Bruce Karp, N.Y.C.

Over the river and through the woods, to Gramm-Rudman's house we go.
C. R. Roberts, Rathdrum, Idaho

Climb every Malcolm/Forbes every stream.
Adrienne E. Gusoff, N.Y.C.

And Honorable Mention to:

The Electric Horace Mann.
Allison Staff, Plymouth, Mass.

Chaka Khan à son goût.
Ted Judge, Palo Alto, Calif.

Cy Vance is golden.
Babs Brady, Winter Park, Fla.

Frankly, Mike Deaver, I don't give a damn.
Earle F. Maricle, St. Louis, Mo.

Thorough Lee Marvin Millie.
Ellen Radish, Silver Spring, Md.

But soft! What light through John Deere window breaks?
Ellen Burr, Truro, Mass.

. . . misty water color Man Rays/ Of the way we were.
M. E. Colby, N.Y.C.

Rich Little piggy went to market . . .
Jacob Metzger, N.Y.C.

Don't Cry For Me, Ike and Tina.
John Creamer, Jackson Hts., N.Y.

Jimmy Dolittle Kiss, Will Ya, Huh?
R. Jernick, Remsenburg, N.Y.

Whither thou goest, Iago.
Sheila B. Brust, Northport, N.Y.

Howard Hughes like to be queen for a day?
Caryn Chechanover, Woodhaven, N.Y.

Alas, Sol Hurok, I knew him, Horatio.
Odette Eldridge Horton, N.Y.C.;
Dorothy Green, Somers, N.Y.

Sheik Yemani, heavenly flower . . .
Wendy Ellner, Richland, Wash.

Silent night/ Holy night/ Alex Cohen/ All is bright.
Albert Padnos, Lawrence, N.Y.

When as in silks Raul Julia goes . . .
Vera Hearing, La Grande, Ore.

Ivan II be alone.
Paul Chechanover, Woodhaven, N.Y.

Iman and a Woman.
Steve Gonick, Clifton Park, N.Y.

There is nothing like Ed Ames . . .
Lisa Giordano, Chattanooga, Tenn.

Tom Bosley else is taking my place.
Dave Huxford, Skaneateles, N.Y.

Four be the things I am wiser to know:/ Idleness, sorrow, a friend, Dan Defoe.
Clarita Mrena, Chevy Chase, Md.

I Got Pliny of Nothin'.
Herb Martinson, Wheaton, Md.

Gather Pete Rose buds while ye may.
Greg Gottlieb, McLean, Va.

I have a little Sade that goes in and out with me.
Sylvia Futterman, N.Y.C.

Princess Pat Summerall WinterSpring.
Mark M. Greenblatt, N.Y.C.

Fourscore Ann Sothern years ago . . .
Paul Giordano, Florence, Ala.

Is this a Dagmar I see before me?
Allen Brookins-Brown, Minneapolis, Minn.

Lassie-faire.
Edie Ellenbogen, N. Merrick, N.Y.

The quick Redd Foxx jumps over the lazy dog.
Scott Porter, N.Y.C.

Though I've belted you an' flayed you/By the livin' Gawd that made you/You're a better man than I am, Rin Tin Tin.
Clement Caracciolo, Hopatcong, N.J.

. . . to Banbury Cross, to see a fine lady a Vanna White horse.
Dinnie Martinson, Wheaton, Md.

Mary Mary Quant contrary . . .
Penny Kohn, N.Y.C.

The road to hell is paved Dwight Gooden tentions.
Wayne Dow, Sterling, Va.

Is Disraeli necessary?
J. M. Brown, Fairfield, Conn.

Summertime, Linda Lavin is easy.
Marc Doyle, Burke, Va.

Shimmy Jimmy Coco Bop.
Mary Corrigan, Pawtucket, R.I.

I'd talk a mile for A. Camus.
Jeff Weiss, N.Y.C.

We love peace as we abhor pusillanimity; but not peace at Fanny Brice.
John Cerna, Bklyn Hts, N.Y.

Rudolph the Red-Nosed Jane Greer.
Nikki Rosa, N.Y.C.

Animal, vegetable, or Minnie Pearl?
Douglas Braverman, Troy, Mich.

Hickory Zachary Scott . . .
Candy Wolfson, Teterboro, N.J.

. . . the mouse ran up Dick Clark.
Beatrice Tusiani, Plandome Manor, N.Y.

All day, all night, Mary Frann.
Richard P. Monley, Birmingham, Mich.

I wouldn't wish it on Mae West enemy.
Rosalie & Lou Grillo, W. Hartford, Conn.

Evelyn Keyes to Baldpate.
Robert Parrish, Chicago, Ill.

Knock three times on Rod Serling if you love me . . .
Billy Bloom, N.Y.C.

Appolonia a day keeps the doctor away.
Kenneth Spears, Raleigh, N.C.;
Alicia Ann Chomo, Wilmington, Del.

From Here to Ed Herlihy.
J. M. Tribelli, N.Y.C.

I'd like to get you/Ron Swoboda China . . .
Neil Levine, Scottsdale, Ariz.

Fool me once, shame on you; Fool me twice, Jean Anouilh.
Mary Jo Bohr, Chicago, Ill.

Sing no Saint-Saëns for me.
Mary M. Murdoch, Salisbury, N.C.

Should auld acquaintance be forgot/ And days of Arnold Stang?
Gary Robinson, Norfolk, Va.

I say tomato, Alfonse D'Amato.
Jerry Kane, Sayville, N.Y.
sp. ment.: Eric Freedman, E. Lansing, Mich.

Ed Flanders field the poppies grow . . .
Norma Jackson, Brooklyn
sp. ment.: Helene Ellner, Richland, Wash.

Things go Betty White coke.
Tom Robinson, N.Y.C.

Ask not for whom the bell tolls; It Ptolemy.
Janet Golden, Stony Brook, N.Y.

It was a Clark Kent stormy night.
Bill Jaker, Binghamton, N.Y.

I Am Mike Hammer-a.
Cindy Strite, Washington, D.C.

The Star Spangled Ben Hur.
Seth Zarny, Silver Spring, Md.

Huey Long to my heart,/Now and forever . . .
Diana Payne, Beverly Hills, Calif.

They presented unto him gifts: gold, frankincense, Anne Meara.
Jud Richland, Washington, D.C.

Let us go then, Louis Nye . . .
John Boshier, Centreville, Va.

Tom Poston Always Rings Twice.
John Alves, Hartford, Conn.

Je pense, donc John Swayze.
Jane Adelman, N.Y.C.

'Twas brillig, and the slithy toves/Did Bryant Gumbel in the wabe.
Ione Matthews, Rockville, Ind.;
Michael J. Donlon, Kew Gardens, N.Y.;
Psych. & Med. Assocs., Hamden, Conn.

Don Correia for me, Argentina.
Eleanore Padnos, Lawrence, N.Y.

They also serve who only Stanford White.
O. M. Neshamkin, M.D., N.Y.C.

Abba dab Bud Abbott, said the monkey to the chimp . . .
Ben Gottlieb, McLean, Va.

And this little pig cried "wee wee wee" Aldo Ray home.
Robert McLain, Morgantown, W. Va.

Five gold rings; Charles Collingwood, three french hens, two turtle doves . . .
Jay Livingston, N.Y.C.

Mine eyes have seen the glory of the coming of Jack Lord.
John French, N.Y.C.

When Fats Waller comes back to Capistrano.
Janet Lemkai, Plandome, N.Y.

I Donna Karan if the sun don't shine . . .
Florence Rudman, Fair Lawn, N.J.

Imelda Marcos, get set, go.
Lynne Shapiro, York, Pa.

Meg Mundy's child is full of grace,
Tuesday Weld is fair of face,
Julia Child is loving and giving,
Thornton Wilder worked hard for
a living,
Friday's child is Clara Bow,
Saturday's child Donna Fargo,
And a child that's born on the
Sabbath day
Is Ann Blyth, Bill Bonney, or
Dolores Gray.
Don Koll, N.Y.C.
sp. ment.: Ignatio V. Lyn, S.J., N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 567, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by August 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 29 issue. Out-of-town postmarks are given three days' grace. ■

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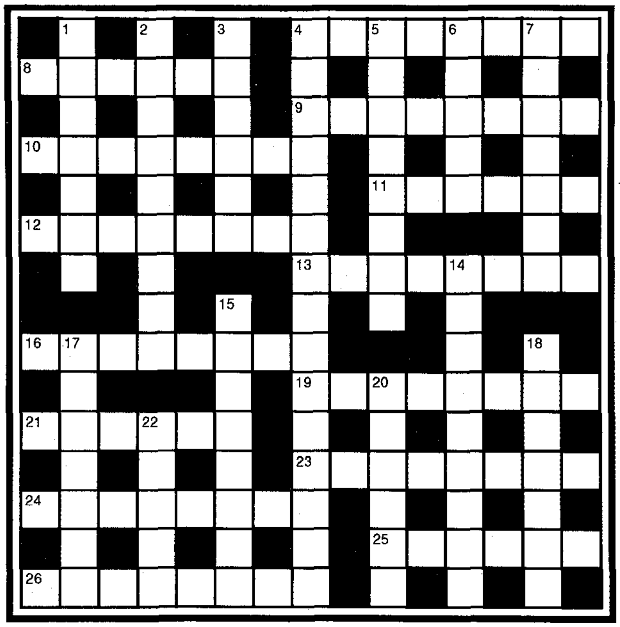
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

4 Think about mother being a source of fragrance. (8)
8 Old man behind the times in taste. (6)
9 The bird is blushing at the beginning. (8)
10 A dissolute person embraced by favourite bird. (8)
11 Are we in a sardine container or a car? (6)
12 Causes of illness in the rotten crab I ate. (8)
13 Theory about different line on map. (8)
16 Character displayed in giving the animal a proper routine. (8)
19 One has the letters but it puts one's first class at stake. (8)
21 Object although prepared to be taken after work. (6)
23 Modern form of erection. (8)
24 The military call for final collection. (4, 4)
25 Picks caught in twisted steel. (6)
26 One who is fast, wearing no clothes. (8)



DOWN

1 Inventor a long way ahead of his time. (7)
2 Trumpet sound for sailors with articles. (9)
3 Get a repetition from the man in the back. (6)
4 One who depicts a bearer of burdens without characteristic suffering. (8, 7)
5 One who interceded made riot go out of control. (8)
6 The wind for others. (5)
7 Sooner a nobleman that is a king. (7)
14 Six-footer having Lizzie before the tree is broken. (9)
15 Town is place for putting in front of river. (8)
17 Something hard on ground makes crawler lame. (7)
18 Gives up when different sides are separated by a street. (7)
20 Carried out an investigation in favour of sleep. (6)
22 French eccentric. (5)

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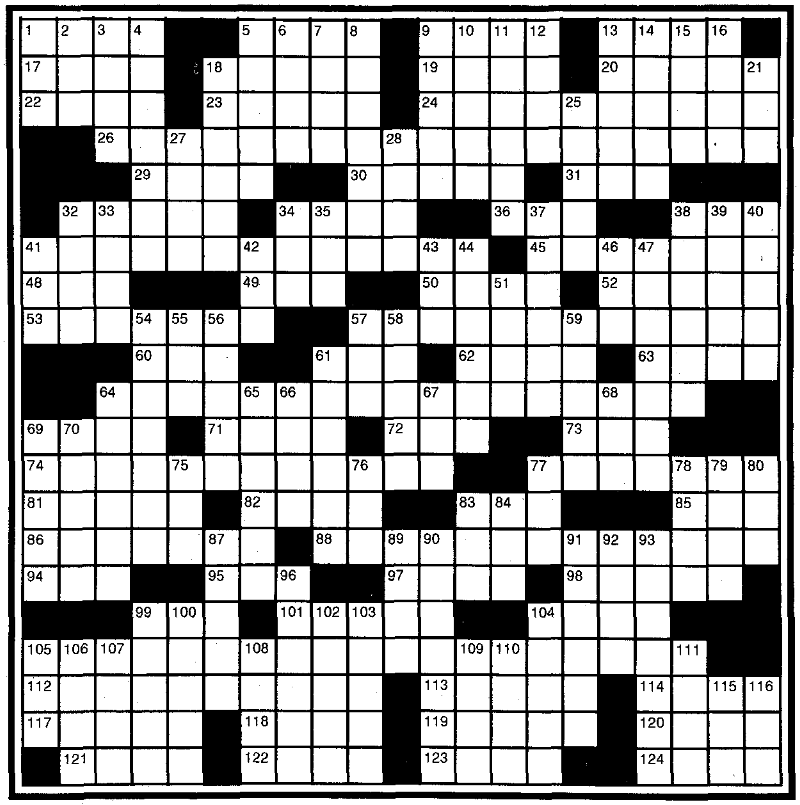
‘THE RIGHT TRACK’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Spee's title
5 Bass instrument
9 Dramatist O'Flaherty
13 Hebrew A, sometimes
17 Hawaiian city
18 Mrs. Arrowsmith
19 Raison d' ——
20 Smooth stuff
22 Wild goat
23 Make —— at (try)
24 “. . .Atchison, Topeka, and ——”
28 Glenn Miller hit
29 Dedicatory poems
30 Valerie's sitcom
31 Extreme degree
32 Farrow's director
34 In balance
36 Scand. land
38 Swabber's need
41 Whodunit locale
45 Silly
48 “Strangers —— Train”
49 Guitarist Paul
50 Kompong ——, Cambodia
52 Sidewalk eateries
53 Redcaps
57 Film of 1939
60 Kind of deer
61 Explorer Johnson
62 E pluribus ——
63 One of the Hornes
64 Casey Jones's vehicle
69 Rights org.
71 New Guinea islands
72 Katy follower
73 Historic men's gp.
74 It doesn't stop here, in a play
77 —— stop
81 Gogol's Bulba
82 Display lighting
83 Deuce
85 Neath's opposite
86 Annoying
88 IRT, BMT, or IND
94 Coleman and Feuer
95 Yeses, at sea: var.
97 Lawyer: abbr.
98 Sound of glasses touching
99 Leg, familiarly
101 “The Great Train Robbery,” e.g.
104 “Happy Days” nickname
105 Line from “Brother, Can You Spare a Dime?”
112 Crazy reason?
113 Of Andes natives
114 Demolish
117 Slur the vowels
118 “Up and ——!”
119 Addicts
120 Coin for Khomeini
121 Given the pink slip
122 Dame Myra
123 Ancient Persian
124 Discern

DOWN

1 4 on the phone dial
2 Eve's origin
3 Actor McCowen
4 Kin of a trench
5 Weskits
6 After theta
7 Algerian port
8 Blue-collar man
9 Release
10 “—— to Be You”
11 Betel palms
12 What gears do
13 Like —— (probably)
14 Door fastening
15 Greenland base
16 “Fe, ——, Fum!”
18 Not manifest
21 Avant-gardist
25 Top-grade designations
27 Yemeni capital
28 Without, in Bonn
32 Cartoonist Peter
33 Prevaricator
34 Somerset river
35 Second-rank execs
37 Mohawk money
38 Peeved
39 —— a million
40 Pisa peach
41 Alley of the comics
42 Overhead RRs
43 Lab. course
44 First word of a New Year's song
46 It regulates RRs
47 Carpenters, often
51 Years, to Caesar
54 Shock effects
55 An eternity
56 Pertaining to kidneys
57 North of Mex.
58 Silents star Nita
59 Some Mennonites
61 Titania's husband
64 Store employees
65 Scottish archipelago
66 Sheet-music sight
67 Author Yutang
68 Skater Babilonia
69 Upstairs catchall
70 Cautious
75 Before bar or tope
76 Glasgow single
77 Stir-fry pan
78 Small municipality
79 Faucet problem
80 Suffix for station
83 Kindergartner
84 Type of humor
87 Rumba's relative
89 “It —— Very Good Year”
90 Rare metallic element
91 Treats with disdain
92 Armbone: comb. form
93 Outlandish
96 Certain Moslem
99 Crystal-lined rock
100 Positioned a gun
102 Goblins
103 Specifics
104 SOS light
105 Bullring cheer
106 Vincent Lopez theme
107 Roman 209
108 Beehive State
109 Faulkner hero
110 Like summer tea
111 Toastmaster's place
115 Shoot with a ray gun
116 Culbertson of bridge



Solutions to last week's puzzles appear on page 98.

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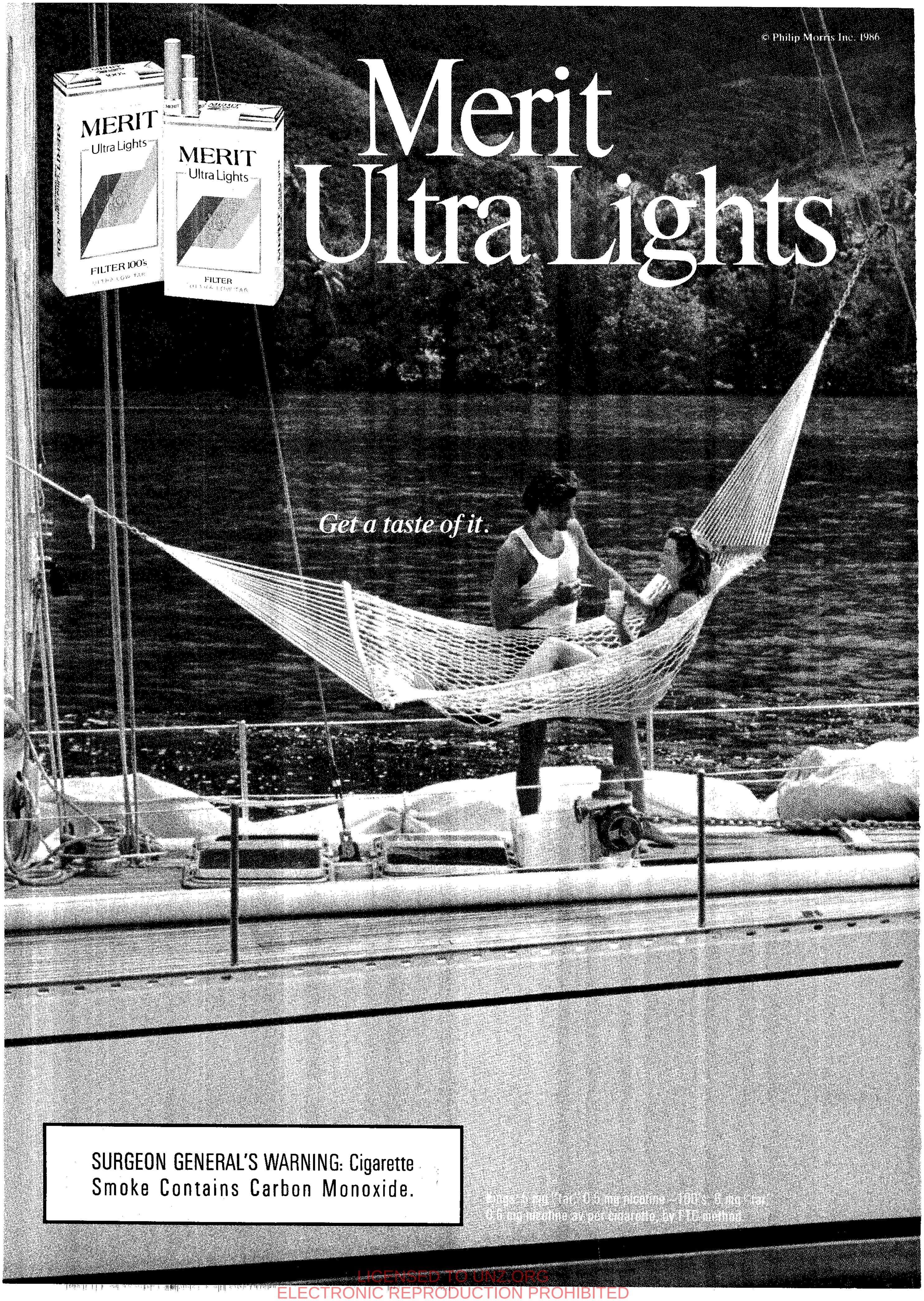
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